

LIFESTYLE
Do men and women in the office speak the same language?

TRBOVICH IN WISCONSIN

Anderson ponders a third-party race

THE BOSTON Phoenix

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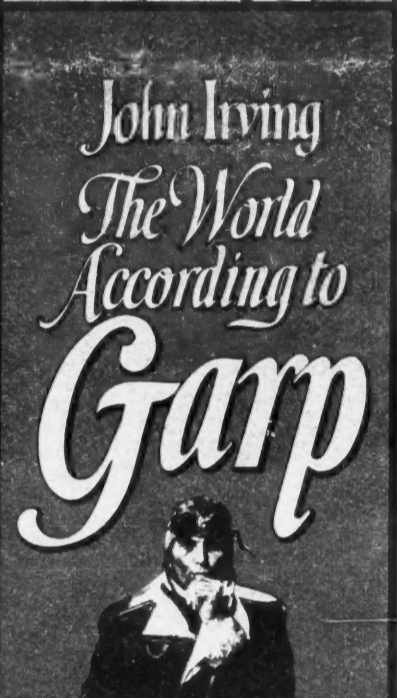
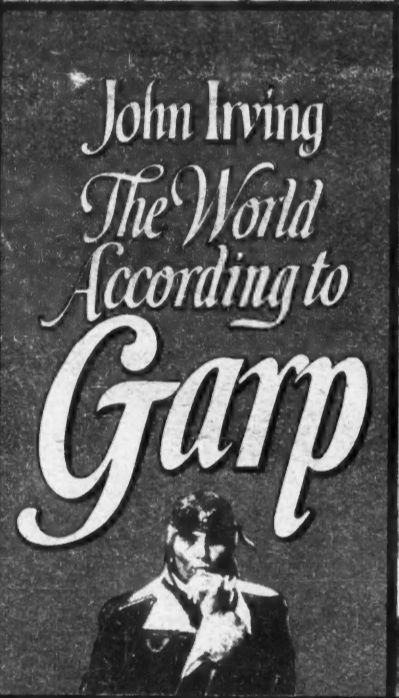


John Irving
*The World
According to
Garp*



The World According to John Irving

How would the world look to you if your last novel had sold three million copies and was still selling? Don Shewey reports, in the Arts section.



Also in Arts:
Freedberg
on Smokey
Robinson's newest

Clay on
Brustein's 'Dream'

Greil Marcus
on the last of
Lynyrd Skynyrd

NEWS
Loth and Gaines
on Masiello's
revelations

Pierce on the
Final Four

Insider

by Alan Lupo

TALES OUT OF SCHOOL

The experts, the fiscal conservatives, the courts are wiping out our public schools. They are destroying them more effectively than if they were swinging a wrecker's ball through the red-brick buildings. The problem in Massachusetts is not peculiar to Boston, but this city has provided the latest and most vivid example.

US District Court Judge W. Arthur Garrity Jr. has ordered a dozen city schools closed. For the last six years, Judge Garrity has had the difficult task of ordering and overseeing the desegregation of Boston's schools. The process has been traumatic for everyone, pro or con, white or black, kids or parents or teachers. While individual schools are generally desegregated, the system as a whole has changed character from a white majority to a black and Hispanic majority.

While the court order also brought some fresh people and innovative programs into a traditionally stifling and bureaucratic school system, it was too little and too late to keep a lot of kids whose families value education almost as much as food, shelter, and clothing. Such families have gone into debt to send their kids, white, black, Hispanic, and Oriental alike, to private or parochial schools in or outside Boston. Other families have stuck it out with the public schools, the confusion, the bureaucratic battles, all the insecurity of never really knowing which kid is going to what school.

These families have tried to involve themselves, something that Judge Garrity himself had insisted on. The schools, once symbolized by a locked door, became in some cases neighborhood institutions for a whole community of people of different races and classes. As the student population in some of these schools decreased (as is the national trend), these families saw even more advantages to sticking with it. A decrease meant a better ratio of students to teachers; it meant more space for special programs.

But for years, the pressure has been on to close these schools despite all the education they were providing, despite the sense of community created around them, despite plain common sense. One reason is the same one we are hearing in communities all over the nation: as fewer parents have kids in the public schools, more of them become fiscal conservatives. My goodness, they mutter, schools cost money. We already have a governor and a president who make us feel guilty for wanting to spend public funds for public purposes. And in support of their kind of leadership, an increasing number of people whose kids have graduated adopt an attitude toward the rest of us that fits in neatly with the American ethic: I got mine, screw you and yours.

Another reason is peculiar to Boston, or to Judge Garrity's fear of what Boston school officials will do with half-empty schools. He is afraid that officials will somehow use these schools to avoid desegregation once Garrity pulls out. I suppose such machinations are possible, considering the extent to which the old school committee went to avoid desegre-

gation. But a look at the 12 schools shows that of 1546 kids, 555 are black, 787 are white, and 204 are "other" (Hispanic, Oriental, native American, etc.). In each school except the Lyman in East Boston, which underwent very little busing, the enrollments seem pretty well balanced racially.

We have reached a heartless moment in the history of the public school, a history that began in this Commonwealth when men of compassion looked at the unequal education that resulted from two sets of school systems — one for the wealthy and one, existing only haphazardly, for everyone else.

Are well-educated experts seriously saying that a sparsely populated neighborhood school should close today because, three years from now, some dingbat school-committee person might attempt to establish a racial imbalance there?

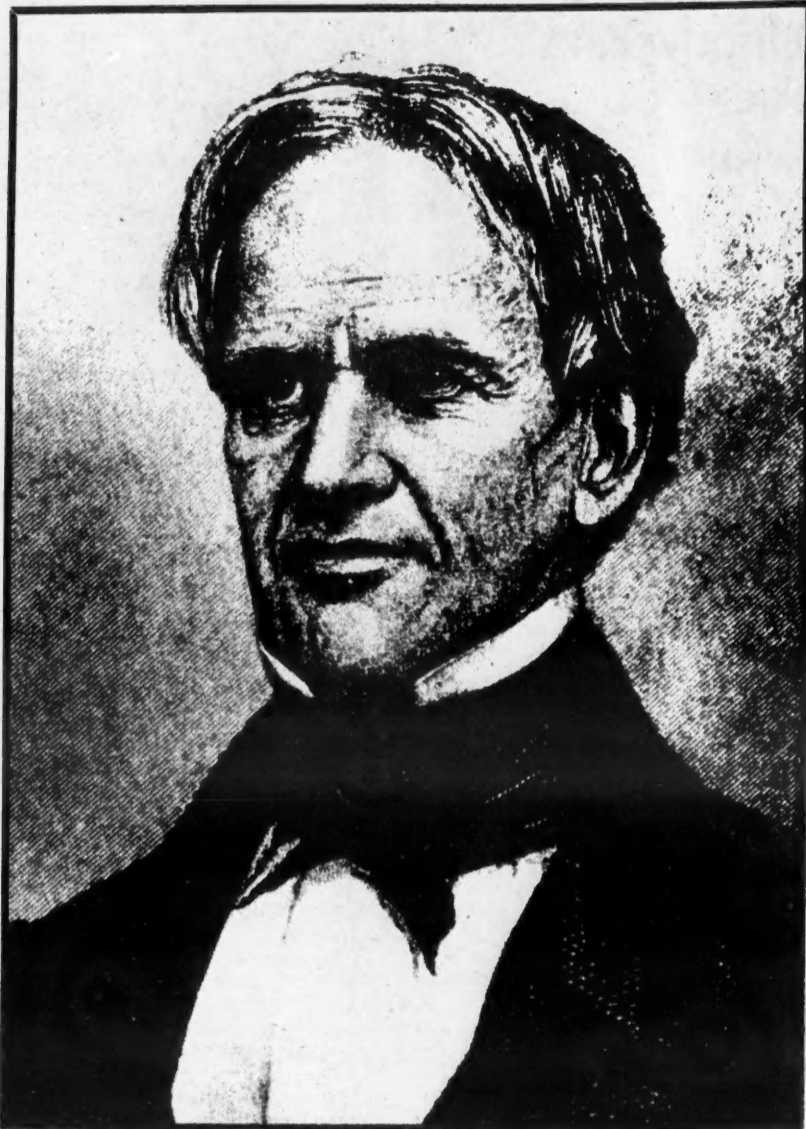
Have population graphs and census extracts and the selfish economic theories of no-can-do leadership so take hold of our system that the pleas of parents, kids, teachers, administrators, even the plaintiffs in the original desegregation case mean nothing?

The families who chose to keep their kids in Boston's public schools have been very patient. They stood up to the ridicule of anti-busing leaders. They overcame their own prejudices and fears. They endured the busing that dropped their kids off in the wrong neighborhoods or took the kids to the wrong schools. They outlasted — or continue to fight — the bureaucrats who cannot answer simple questions. And they have fought to keep open schools where they insisted real education was happening.

For years, the Boston school system suffered, as did those of other cities and towns, because families who stressed education would have nothing to do with the public schools. Closing down a dozen schools will only help bring back those days of indifference.

Judge Garrity, who may mean well, and the fiscal conservatives, who do not mean well at all, should read their Horace Mann, the state's first Secretary of Education and the founder of the American public-school system.

In 1838, Mann discussed what hap-



Horace Mann: sentiment and education

pened — what still happens, you will note — when parents transfer their kids from public to private schools. "The common school ceases to be visited by those whose children are in the private. Such parents decline serving as committeemen. They have now no personal motive to vote for or advocate any increase of the town's

annual appropriation for schools, to say nothing of the temptation to discourage such increase in indirect ways, or even to vote directly against it.

"If, by this means, some of the best scholars happen to be taken from the common school, the standard of that school is lowered. The lower classes in a school have no abstract standard of excellence, and seldom aim at higher attainments than such as they daily witness."

Yet in one municipality after another, citizens and their elected leaders are actually questioning whether we can afford our commitment to public schools. Those of us who believe we can't afford not to continue that commitment — and to improve on it — are worried.

We know of teachers who have given up their "lunch hours" (read that "lunch 20 minutes") to compare notes on students. We know of a teacher who so stimulated her fifth-grade charges that they applauded her one day. Can any person put a price on those moments when youngsters arrive home and say they have enjoyed school? Such sentiments are not sentimental; they are reflections that should be considered in the cost-benefit discussions that will determine the future of an American institution known as the public school.

The American school is more than an education factory — or it should be. It is supposed to be an institution of learning, a place where people (and not just the young) can meet far from the noise of the racial, class, and economic battlefields. And the support of a school constitutes official recognition of people who have no claim to power other than their citizenry. The existence of a school is a testimonial to the future of the community surrounding it.

When Governor Edward Everett proposed creating a state board of education, in 1837, the board to which Mann would become Secretary, he saw education as "the solid basis of equality, the most effective means of redressing the hardships of fortune."

In Boston last week, and elsewhere in the Commonwealth almost every week, the hardships of fortune are eroding that basis of equality.



Judge Garrity: does the precaution fit the fear?

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Marcia Maglione

Public eye

Uncovering real-world affairs

William Shawcross is an unlikely giant-killer. Tall, lean, soft-spoken and so very British, he might be mistaken for a literary instructor at a very proper boys' boarding school. He's terribly polite and often apologetic. When he talks, his mind seems to run faster than his speech; he shifts gears in midsentence so he doesn't get too far ahead of himself.

Yet this shy, polite man stepped onto a stage at Harvard recently and began a speech by saying, "I should like to put out to you tonight that the notion that Henry Kissinger should be Secretary of State again is a disastrous one — principally because he was an extremely bad Secretary of State, despite his own claims to the contrary, the first time around."

And it is William Shawcross who has fueled a bitter debate about the former Secretary, one that has caused many who once revered Kissinger to begin to question his policies and effectiveness. It is William Shawcross against whom the former Secretary has publicly railed more than he seems to have against Russians. This mild-mannered British journalist has suddenly become one of Kissinger's chief critics. This role surprises him, but he welcomes it, if a mite quietly.

Shawcross came into the limelight early last year, when his book, *Sideshow: Kissinger, Nixon and the Destruction of Cambodia*, was published. This exhaustively researched work details how the two men orchestrated the secret bombing of Cambodia in 1969 and involved Cambodia in a war that has left it today one of the most desperate countries in the world. So compelling and so widely praised was the book that Kissinger, it is reported, altered his memoirs, *White House Years*, to deal with the charges.

Only 33, Shawcross has already had a notable career. Educated at Oxford, where he took honors in politics, philosophy, and economics, he reported on Eastern European affairs for the *Sunday Times* of London. He wrote two books on Europe, one on Czechoslovakian leader Alexander Dubcek and another on Hungary.

In 1970, he became a full-time member of the *Times* staff and was sent to cover the Indochina War. In 1972, though he'd visited Vietnam several times, Shawcross became one of the few journalists denied an entry visa by the South Vietnamese government, because of what it deemed the "negative" nature of his reporting. (Indeed, when writing *Sideshow*, Shawcross was denied interviews with Kissinger because, other journalists with access to the former Secretary told him, his earlier reporting had been judged "hostile.")

Later in '72, he received a fellowship to study American political systems and came to the US for the first time. He was chosen for a Congressional Fellowship under the American Political Science Association program, and worked as an aide to Senator Edward Kennedy and Democratic Representative Les Aspin of Wisconsin. He remained in Washington as correspondent for the *New Statesman*, a British publication, and the *Far Eastern Economic Review*. During this time, he also co-authored a book on Watergate with a team of *London Times* reporters. Of this time, he says quietly, "Watergate was a fun time to be in Washington."

He never forgot his experiences in Indochina, however, and refocused his attention there in 1975, after the defeat of the Lon Nol regime in Cambodia at the hands of the Khmer Rouge. "Refugees started talking about terrible atrocities there, and I wanted to just check those out and see if they were true," he says. "It seemed they were true, although they seemed almost unbelievable. I wanted to find out why these guys were behaving like that, in this awful manner. So I



Photos by Stuart Rosner

William Shawcross: explaining a holocaust . . .

started to try to find out who the Khmer Rouge were and how they came to power, and that took me back into the history of the war." And to Kissinger and the secret bombings.

It was here that his work on Watergate and in Washington served him well. "The secret-bombing documents, their titles and numbers, were all contained in the impeachment report of the House Judiciary Committee, because the secret bombing was originally an article of impeachment," he says. "The documents were never declassified, but instead the titles were listed — enormously lucky."

Lucky or not, Shawcross researched and wrote for three years, obtaining documents through the Freedom of Information Act. When it was published, *Sideshow* had an enormous impact. Its revelation of official lying, deceit, falsification of documents, and blundering policy decisions created a major stir in government and press circles.

About the only real negative comment came from Kissinger himself, who said the book was "inaccurate and distorted" and accused Shawcross of "one-sidedness." He never explained these charges, however, saying instead that his memoirs would be the definitive response. Kissinger was supposedly enraged by *Sideshow*, and rumor spread in New York publishing circles that he and his staff had busily set to work to change portions of *White House Years* to answer Shawcross's material and, in effect, to cover his path.

On several occasions Kissinger denied making any changes in his manuscript, claiming that at most he added a paragraph and one or two footnotes that dealt only with minor details. But last October, just as *White House Years* was released, the *New York Times* ran an article comparing the original galley proofs, which the paper had obtained, with the finished product, and concluding that Kissinger had, in fact, made substantive changes and that these seemed to reflect Shawcross's work. Thus, the debate intensified. Kissinger became more angry, and Shawcross, originally just defending his work, expanded his critique of the Secretary's policies.

Somewhat scholarly, Shawcross seems more concerned with truth in reporting and the realities of life in places like Cambodia than with any radical ideology. In a letter *The Economist* printed during the debate that followed the publication of his book, he wrote, "My book is not just about the secret bombing, the coup, and the invasion. It is about six whole years of decision-making. Probably at least two million Cambodians have died in the past 10 years (most since the Khmer Rouge won victory, in 1975). This

holocaust requires explanation. That is what I tried to provide."

And while he contends that there is a "prima facie case that what happened in Cambodia was a breach of international law" and calls Kissinger and Nixon "tyrannical," he does not call them criminals. Once asked by a *New York* magazine reporter why he stopped short of that designation, he answered, "I hate the word; it has such emotional overtones from the Nazi era."

Yet there may be more to it than that. What no one in the American press seems to have noted is that his father, Sir Hartley Shawcross, was the British attorney general after World War II; as such, he was also the chief British prosecutor at the Nuremberg war trials. Lord Shawcross, a prominent Labor MP and a renowned international jurist, served in the Clement

Attlee government from 1945 to 1951. Although his activities as attorney general kept him away from the day-to-day events at Nuremberg, contemporary accounts indicate that his influence on them was immense. He was a brilliant, impassioned prosecutor who anticipated much of the major defense arguments; his comments on illegal activities and "undeclared" war seem particularly relevant to the tasks his son undertook 30 years later. Curiously — or perhaps not — the younger Shawcross did not mention his father even when answering a question in which he referred to decisions made at Nuremberg.

He sums up his feelings on Kissinger in a revealing way. "He lived with Nixon in a fantasy world," he says. He wished and sought to deal with a tidy world in which there were no such things as congressional restraints, no such things as difficult newspaper editorials and people like Seymour Hersh revealing his plans for Chile or elsewhere. He didn't understand the reality of the American Constitution, he certainly didn't understand the realities of the countries with which he was dealing. (He acted) with no real concern — or interest, even — in what was going on in the real world, where ordinary people live complicated and untidy lives."

And while much of Shawcross's life has necessarily been focused on Kissinger for the past year, he's not been completely preoccupied with the former Secretary. His concern with the complicated realities, with the "untidy" side of life, has taken him back to Cambodia. Last week, he completed a seven-part series on the current situation there for the *Washington Post*; among other things, he reported on why much of the international aid hasn't reached many of the refugees.

And despite the energy and quiet gusto he has brought to his battle with Kissinger, there is evidence that he is tired of it. When I asked him what he was working on now, whether he would continue the debate, he replied, "I need to find a new subject." And added, in that polite, ingratiating, and very serious manner, "What would you suggest?"

— Jim Ball



. . . "in the real world, where ordinary people live complicated and untidy lives"

Letters

to the editor and other people

presence embellishes a deep regard for and continued fascination with the *Phoenix*, a most suitable frame for this priceless statue.

James M. Sweet
Buckspot, ME

SUPERB

"Unhappy Anniversary," by Michael Matza (March 25), was superb. It brought to mind the poignancy of the Seabrook anti-nuclear-power protest — Seabrook, where Americans, men and women alike, were beaten, tear-gassed, Maced, and threatened by vicious attack dogs in their attempt to keep the earth livable for future generations; Seabrook, where pro-nuclear-power construction workers looked on while those atrocious acts took place.

Today, further construction of the Seabrook nuclear power plant is in jeopardy because of the breakdown of its economic structure, and guess what the breakage is that's being tossed onto the streets? You guessed it: the pro-nuclear-power construction workers.

Donald Mills
Norfolk

REGARD

To Anita Diamant:

You are a constant ray of sunlight throughout the *Phoenix's* pages. The article you wrote on black feminism (March 11) finally motivated me to sit down and put my long-felt praise for you in writing.

I often get frustrated with the *Phoenix's* liberal attitude towards women — both in the way we are dealt with in articles that are not specifically about women, and in the obnoxious ads you agree to run. I get the feeling that we are either invisible or stereotyped.

Then there's you and what your perspective contributes, which means that I feel included, represented. The fact that lesbians are taken seriously is enormously important; race and class issues are equally so.

I can't thank you more. Please don't stop what you're doing. You have my regard, appreciation and support.

Sharron Sawyer
Jamaica Plain

SHELF

I found J.H. Clay's appraisal of the contemporary condition of the theater (March 25) gratifying in the extreme. The incisive essay made a memorable birthday gift to Tennessee Williams, whose birthday was March 25.

I have read the entire Williams canon. I have perused all of the material which I can locate commenting on Williams and his work. Clay's essay was a thorough surprise to me. Its presence dissolved "blue Monday," transforming that trying day into an engraving, Mielzineresque set!

Rich literary criticism is a rare reality on the current scene. I savor Clay's broken figure as much as Jim O'Connor treasures his. Though not a drinking man, I compare "The Broken Unicorn" to a connoisseur's liqueur; not readily available, but highly worth waiting for and appreciatively absorbed.

"The Broken Unicorn" is incorporated on the shelf of my grateful memory, where the passage of time will but serve to increase its value. Its

WORTHY

William Worthy's article (March 4) was easily the best piece of reporting about the Islamic revolution in Iran that has yet appeared in the American press. No one has communicated so clearly or vividly the popular nature of the Iranian revolution, or its essential kinship with the struggles of other oppressed Third World peoples. Worthy obviously brought to his task a sensitivity, intellectual curiosity, and respect for the legitimate grievances and aspirations of the Iranian people that are completely missing in the typical media reporting about Iran.

Anyone familiar with the Middle East today knows that these grievances and aspirations are widely shared by other peoples of the region. Opposition is mounting to regimes which for years

have brutalized and oppressed their own people or denied the national rights of others while opening their economies to US businesses and obtaining billions of dollars of arms and military aid from the United States. Yet the American people are today in danger of being drawn into a war against this emerging popular opposition, under the influence of false sloganeering by Washington officials and distorted reporting by the mass media. Worthy's article is not only a valuable source of information about the popular forces at work in the contemporary Middle East; it is also a positive contribution to the struggle for peace in this country.

Congratulations to the *Phoenix* for publishing this journal. It would be a great pleasure to read more reporting by Worthy about developments in the Middle East in the dangerous months ahead.

Paul Saba
Boston

THE NILE

I must begin by explaining that I am a professional booking agent and a friend of Willie Nile's.

Let's assume, after all Kit Rachlis's comparisons, socio-musical commentary, and analogies, that he found *Willie Nile*, on Arista Records, a derivative album (March 4). The question arises: why would he decide to dedicate so much space to alerting readers to, God forbid, another derivative debut album? Perhaps the answer can be found in this: he has discovered the secret dividing line between "derivative of" and "influenced by." (What luck!) Or perhaps it could be because in place of phrases like "willful arrogance," Robert Palmer in the *New York Times* found "an album that crackles with electricity"; in place of "a crass rock 'n' roller," Robert Hilburn in the *Los Angeles Times* felt "it is the kind of rare collection that reawakens you to the inspiring qualities of rock 'n' roll." (Hilburn further understood the "Dylanisms" you refer to as "second-hand goods" as "mocking Dylanesque references.")

Could it be that Rachlis just missed the point of this album entirely? To question a work of such obvious musical integrity seems to me a waste of space. I feel sure you could have found an album of dubious merit out there somewhere more deserving of the dreaded Rachlis critique. There is a reason rock journalists have granted so much space to writing about *Willie Nile*. I only hope that *Phoenix* readers will make the effort to discover why for themselves.

Elizabeth Rush
Athena Artists
Plymouth

SECURITY RISK

How many consumers know that service representatives from utility companies in Massachusetts are permitted by law (Mass. C.164, S.116) to enter, at any time, any premises supplied with gas or electricity, and that owners or tenants are forbidden by this law to prevent them from entering to service or inspect their equipment?

Since utility companies may enter virtually at will, they are not required to give notice of intent to enter. Gas companies are required by law to change their meters every seven years; this involves 70,000 entries per year just to change meters for Boston Gas alone. No appointments are made, and tenants and homeowners are not aware of these scheduled impending entries.

Senator Francis McCann refiled Senate Bill 452 for me this year. It provides an option to utility consumers to request prior notification of scheduled entries so they may be present to supervise a service call and thereby prevent injury to their families and property. Failure to notify consumers who request notice would be evidence of liability if injury occurs because of a service call, and would be punished by a \$500 fine.

Security in one's home is a constitutional right. Few consumers know that their security is at risk because of C.164, S.116 as it now reads. Senate Bill 452 needs support. Please call or write your representatives and ask for their support for this bill.

Johanna Erickson
Watertown



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Next week

BOSTON BANDS

• The most complete guide to Boston's bands — and other music professionals — ever published

CARTOONS... OUR NIGHT KNITS HAVE REAL CHARACTER!

We've got a fun-filled menagerie of adorable new sleep wear, all good for night-long smiles! Shown are just three styles from the cartoon collection.

Left: "Snoopy"® baseball sleep shirt is a sleepwear hit—teams up with jeans too! White polyester/cotton, striped in red or blue. From Tempo Lingerie. Sizes P.S.M.L. **\$14**

Center: "Popeye" gown shows Olive Oyl and her sailor man in assorted scenes, on cream, peach or aqua. Dacron® polyester with VISA finish, by Flirts. Two lengths for sleep or lounge wear. Sizes 5-13. Not all colors in all sizes. Short gown **\$14** Long gown **\$16**

Right: "Miss Piggy's" porcine perfection graces this scoop neck T-shirt. Knit in pink polyester by Demi's. Two lengths for sleep or lounge wear. Sizes S.M.L. Short gown **\$15** Long gown **\$18**

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THIRD-PARTY CHECK

On Wisconsin and after: Can John Anderson cash in on losing to Ronald Reagan?



Michael Grecco

John and Keke: the subject was a declaration of Independence.

by Marco Trbovich

MILWAUKEE — At a secret meeting here last week, an overwhelming majority of Congressman John B. Anderson's brain trust urged him to run as a third-party candidate for president. Anderson did not intimate at the meeting whether he would choose such a course, but a decision is expected soon. The question may have been complicated, though, by Senator Edward Kennedy's unexpectedly strong showing in the New York and Connecticut primaries. One person who participated in the meeting said last Thursday, "Kennedy's win in New York enormously dampened his (Anderson's) ability to run a third-party or independent candidacy."

If Anderson does signal a willingness to run, some principals who participated in the meeting will immediately begin forming a committee of approximately 20 persons that will gather information on the legal and ballot-filing questions any independent candidacy raises. Others will begin trying to raise money.

The brain trust, which included most of Anderson's chief fund-raisers and advisers, is not interested in starting a permanent third party, but only in a one-shot effort at electing the Illinois congressman this November.

Under federal law, a committee organized to get an independent candidacy going could raise up to \$4 million. The limit on individual contributions to such a committee would be \$20,000. Fund-raisers at the Milwaukee meeting estimated that an independent candidacy itself — once it is established — would cost at least \$15 million. They are confident this amount can be raised.

Anderson's current fund-raising efforts are meeting with phenomenal success. One *New York Times* ad alone has returned an incredible \$100,000. And his direct-mail requests for money are enjoying a six percent rate of return (two percent is ordinarily considered quite good).

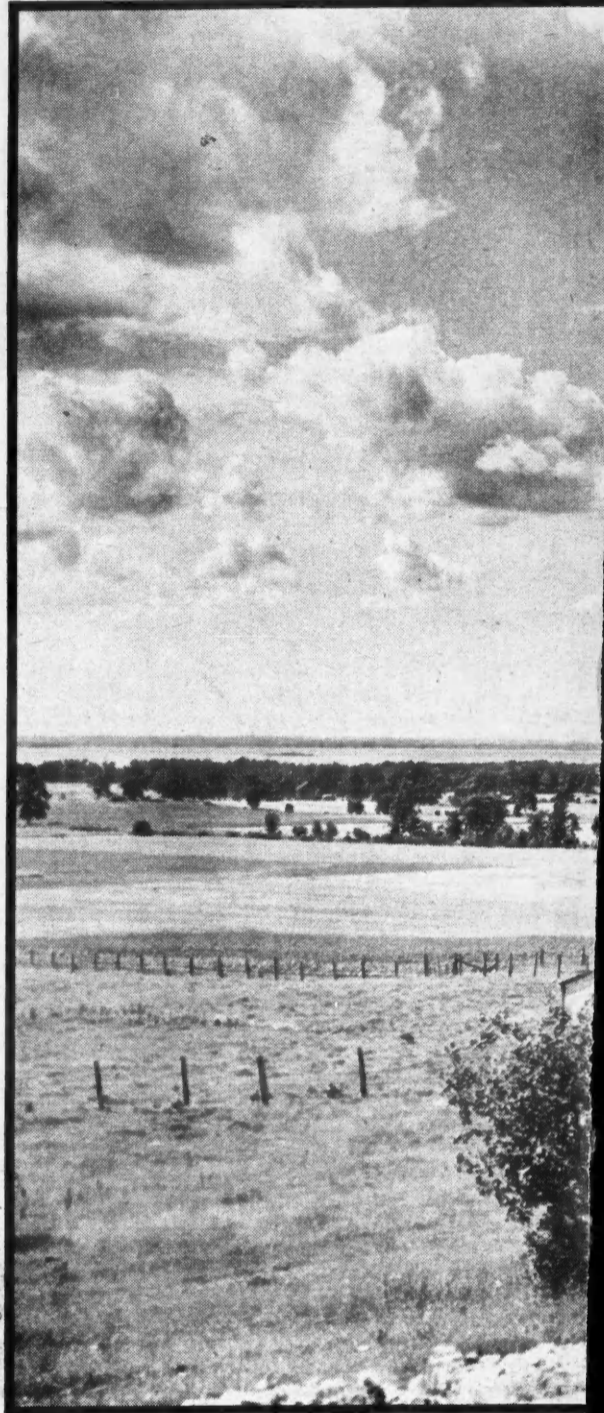
Last Tuesday's meeting, which originally had been planned for the Red Carpet Inn near the Milwaukee air-

port, was switched to the Pfister Hotel, downtown, after it was realized that numerous reporters were staying at the Red Carpet. The result was that the reporters, in town to cover Tuesday's primary, never got a chance to recognize the prominent Anderson advisers and contributors who could be spotted leaving the meeting: TV producer Norman Lear; Stanley Sheinbaum, godfather of a group of West Coast political angels known as the Malibu Mafia; New York political consultant David Garth; Roger Craver, Tom Matthews, and Robert Smith, partners in the firm handling Anderson's direct-mail fund-raising; campaign manager Mike MacLeod; Boston developer and former campaign consultant David Thorne; Anderson's media specialist, Bob Sann; and Cliff Brown, a Washington political strategist. Anderson's wife, Keke, also participated in the meeting.

Brown, a Republican, was apparently the only participant who argued against a third-party candidacy. However, those who argued the merits of moving ahead with such an effort stopped short of "pushing" Anderson into the race. Garth, for instance, emphasized the importance of not pressing Anderson into a decision he might regret, citing the Kennedy candidacy as an example of the danger implicit in advisers' cajoling a politician into a decision.

Nevertheless, Garth cited a recent private poll in New York State that showed Carter taking 30 percent of the vote in a three-way race, leading Anderson and former California Governor Ronald Reagan by about 10 percentage points. Most of those present at the meeting considered these figures very encouraging, especially since Anderson was specifically cited as an independent candidate in the poll.

Some discussion was devoted to a possible running mate, and while no choices were arrived at, the group concluded that a "maverick" governor from a large state would be preferred. The consensus was that a Demo-



H. Armstrong Roberts/E.P. Jones

cratic running mate might offer some advantage over a Republican.

Until he reaches his decision, Anderson has been advised to persist in his pursuit of the Republican nomination. His own campaign polls last week showed him trailing Reagan by 10 percentage points in Wisconsin.

It is particularly ironic that John Anderson should be considering an independent candidacy on the eve of this state's GOP primary, for it was the results of the nation's first primary — held here on April 2, 1912 — that helped prompt Theodore Roosevelt to become the most famous third-party candidate in American history. In that contest, the insurgent, Wisconsin Progressive Senator Robert La Follette, defeated incumbent Republican President William Howard Taft, 73-26. Taft, like Jimmy Carter today, was under fire from all fronts. These conditions, along with some personal differences with Taft, who had served as his vice-president, persuaded Roosevelt to run as a third-party candidate. Although he won over 4 million votes, finishing ahead of Taft, Roosevelt managed only 88 electoral votes to Woodrow Wilson's 435.

The size of Roosevelt's loss in the Electoral College points up the odds against any third-party candidate, even a man who was one of the pre-eminent figures of the century. And John Anderson is no Teddy Roosevelt. He is relatively unknown to the general public. The most recent national opinion poll showed him the choice of only 14 percent of the voting public, and since then he has lost his home state's primary to Ronald Reagan by a sizable margin. How, then, does this relative newcomer to the national scene expect to unseat the sitting president, or a former governor of the nation's largest state with 12 years' seniority in the presidential arena? Political observers outside Anderson's inner circle don't believe he can.

"He's got this crusader image goin' for him now and



Courtesy of the Theodore Roosevelt Association

The other Teddy, in 1912: could an Anderson do what a Roosevelt could not?

there's no holdin' him back," chortled Ody Fish, a Republican national committeeman from Wisconsin who says he knows and likes Anderson. "If he keeps goin', he'll go down in American folklore like Gene McCarthy — and with about the same chance of winning."

Fish may be right today, but he might not have been two weeks ago. For fully a week after his near-misses in Vermont and Massachusetts, Anderson was riding a wave of media attention in Illinois that swept him nine percentage points ahead of the Republican field. Then suddenly, within a week of the Illinois primary, the wave began to subside. Anderson, who had benefited enormously from the attention, began being victimized by it. The media, with their lust for *new* news, shed the spotlight brilliantly on Anderson, as they had on George Bush before him. The other Republican hopefuls, save Reagan, began attacking Anderson in an attempt to knock him off center stage. Meanwhile, Reagan stood in the wings, for the most part outside the fray. Aware that they would yet have time to spotlight Reagan, the media focused instead on the combat among his opponents. (By the time we get around to Reagan, it may be too late.)

But not even Anderson's advisers blame the media for the outcome in Illinois. His campaign, which could afford no mistakes, made more than a few in the last two weeks. Among them, some of his advisers concede, was Anderson's persistence in talking about the political process instead of continuing to make high-minded declarations about the direction of the country over the next decade. As one ranking Anderson adviser put it, "He was walking around the forest banging on trees. And all of a sudden, he banged on the magic tree — and the forest resounded. But then he went right on banging on trees, when what he needed to do was bang on the magic tree. And it makes you wonder whether the man has the vision it takes."

Vision aside, Anderson may not have the campaign

organization it takes. "The campaign is hopelessly in disarray," said one insider. "There's very little good machinery in place. It's being put in place now, but it may be too little too late." Another added, "There has not even been a scheduling strategy up until now." This assessment is supported by Anderson's itinerary in Wisconsin, where he has spent a significant portion of his time on college campuses or in remote northern towns, a strategy incapable of providing the growth in his base needed for victory.

"They haven't tapped the enormous civic energies that were present a couple of weeks ago," said Wisconsin political analyst Ralph Whitehead, citing several congressional districts where Anderson might have made some inroads had he devoted adequate time to them. Although the Wisconsin campaign is still too volatile to call, Anderson and his people have managed to make winning more difficult than it might have been. "John Anderson's political amateurism is no longer charming," says Whitehead. "He has all of the liabilities of amateurism and none of the advantages."

The "advantages," in Wisconsin parlance, would have been in rejuvenating the maverick image Anderson enjoyed at the start. "Wisconsin rewards mavericks," says Pat Maney, La Follette historian and an aide to Republican Clifford "Tiny" Krueger, minority leader of the state Senate. "This is the state that gave the country both the La Follettes and Joe McCarthy."

The most recent maverick victor in this state was Republican Lee Dreyfus, the current governor, who came out of nowhere. Dreyfus, who was the chancellor of the University of Wisconsin's Stevens Point campus, is a doctor of mass communications who wears a red vest, looks like a German peasant, and proudly, if wryly, admits to that description of himself. Though he ran as a Republican, he could not be identified as one by his coloring. Anti-bureaucratic without being mean-spir-

ited, he attacked the utilities on rate increases but nodded at nuclear power. He assailed the incumbent, Democratic Governor Martin Schreiber, for accumulating a \$900 million budget surplus, and championed the idea of returning the money with the plain-spoken theme of "Withhold the Withholding Tax." He has come to be known here, affectionately, as "the Man in the Red Vest," and he has regularly confounded the state's Dems in their attempts to categorize him, let alone oppose him. He is the quintessential Wisconsin maverick.

Bill Kraus, Dreyfus's chief of staff and one of his key advisers in the 1978 election, believes that a candidate must keep refreshing the impression that he is an imaginative fellow. Whenever Dreyfus's campaign grew stale, for example, his advisers' response was to say, "Okay, let's get cosmic again," doing things that "the straight politicians thought would make him unelectable." Although Dreyfus and Kraus both reportedly favor Anderson, they sense that he has strayed from his more imaginative moments in the campaign.

Indeed, it is one thing to catch the public's attention, and quite another to capture its imagination. "The dangerous thing about gettin' good is that you start goin' straight," said Kraus. "And when you go straight, you go bad. You start to lose your daring. Anderson was a series of surprises and suddenly I'm looking at things he's saying and saying to myself, 'Whoops, he's sounding straight.'" Kraus said he was particularly disappointed in some of Anderson's TV spots because they were "issue" commercials. "The issue," he said, "is Anderson. It's whether or not he's open-minded and imaginative."

To be sure, Anderson's persistence in advertising his specific positions time after time, dating back to the last week of the Illinois campaign, may have done more to over-emphasize his distance from the mainstream of the Republican Party than it did to re-emphasize the quali-

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Is there a Doctrine in the house?

Carter the peacemaker makes cold war

by Cynthia Brown

Now, two months after the start of a new cold war, it's "Jimmy Carter, Peacemaker," as his campaign commercials contend. He's pictured standing between Sadat and Begin as they harken to his Middle East initiatives. We see him at his desk, proclaiming earnestly that peace is more important than getting re-elected.

But beneath the wrappings of Carter's foreign-policy package is a different commodity. Should he be re-elected, the world will get a policy that has upset important allies, promoted American interventionism, and carried domestic consequences that are far from pretty.

The Carter Doctrine, the framework of current foreign policy, emphasizes response to the Soviet military presence in Afghanistan. As first outlined in the President's State of the Union message, January 24, it includes: the US's intention to protect the oilfields in the Persian Gulf from Soviet attack "by any means necessary, including military force"; a draft-registration proposal; economic embargoes on the USSR related to grain and technology sales, as well as the boycott of the Moscow Olympics; a "co-operative-security framework" (i.e., new bases) in the Gulf region; and support for "quick passage of a new charter to define the legal authority and accountability of our intelligence agencies."

Carter's speech also restated his promise that the "effort to control nuclear weapons will not be abandoned." But Senate consideration of the SALT II treaty had already been suspended, and the day after his speech, Carter moved to punish the Soviets further by proposing military aid to China.

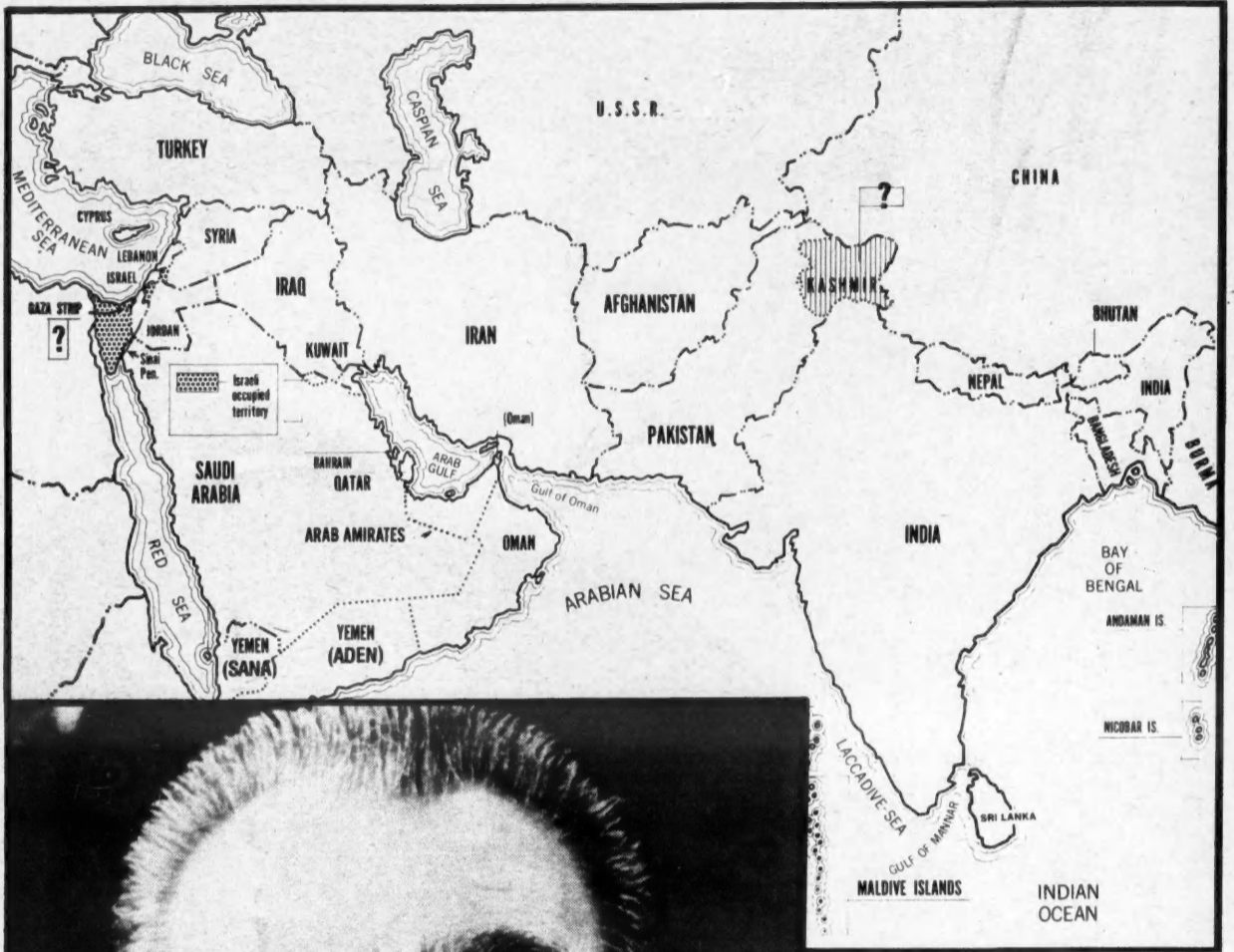
The speech was so militant that liberal analysts like Leslie Gelb, formerly of Carter's State Department, questioned it from the start. In the *New York Times* magazine of February 10, Gelb concluded that "the Carter framework is not a workable, long-term policy." And indeed, the policy has already backfired on several fronts.

Domestically, the draft-registration proposal met such instant and virulent opposition from so many quarters that it had no chance of passing Congress in its original form. The administration, moreover, was embarrassed to learn that under the proposal, preparedness would be improved by only a matter of days.

Equally unsettling was the reaction of European allies. Except for that redoubtable Tory, Margaret Thatcher, Western Europe has shown little enthusiasm for the return of the Cold War. Although France and West Germany have signed a statement of support for US initiatives in a show of diplomatic unity, they have embraced neither the Olympics boycott (which some German officials have called "downright dumb") nor any cutoffs of trade with Moscow.

The French, in particular, have made their discomfort plain; this angered Washington so much that, on his February trip to garner European support, Secretary of State Cyrus Vance thought of skipping Paris altogether. But even West Germany Chancellor Helmut Schmidt, after his recent visit to Washington for consultations, told reporters, for quotation, that Carter's approach was "naive."

In the meantime, French President Valery Giscard d'Estaing made a trip of his own, to the Middle East. And he took that opportunity to call for Palestinian self-determination, a clear effort to distinguish French policy on Palestine from that of the US, which favors "autonomy." In yet another example of a parting of ways, Austria became on March 13 the first European nation (and the 118th



Brezhnev: a question of leverage

overall) to grant full diplomatic recognition to the PLO.

What these Europeans have emphasized consistently is the supreme importance of detente in East-West policy. The German foreign minister said pointedly, while Vance was in Bonn last month, "We must do everything we can to avoid escalation . . . and pursue detente." Afghanistan, in their view, is a serious problem, but one that should be handled by negotiation toward a political solution, while detente affects global stability and relations throughout the world. They regard Cold War rhetoric as provocative and inappropriate.

These allies cannot have been mollified by Carter's latest surprise on detente: his statement on March 14 that he may stop pushing the Senate for passage of SALT II, even if the Russians continue to abide by the terms of the treaty. Carter's aides have denied that he's lessened his commitment to the treaty. But the wavering alone undermines an implicit understanding with the Europeans that established the framework for NATO's decision last fall to deploy nuclear first-strike weapons in Western Europe for the first time; at that point, with the Senate dragging its feet on SALT II, the deployment decision (made over serious objections from Holland and Belgium) was seen as a trade-off for positive action on the treaty, something to

strengthen Carter's hand with American hawks.

By withdrawing its support for the treaty, the administration would sacrifice its last means of preventing further escalation of the new Cold War. It could, moreover, expect more wildcat actions like Austria's recognizing the PLO and France's taking its position on Palestine. The Europeans are tired of being taken by surprise, and they have their own oil supplies to think about.

Another significant element of Carter's response has also fallen through. Pakistan's dictator, General Mohammed Zia ul-Haq, has rejected the American offer of \$200 million in military aid, which was to have demonstrated the nation's intent to stop the Soviet's moves in Southwest Asia. The administration had characterized Pakistan as facing great danger of invasion, since it lies between Afghanistan and the oil fields in the Persian Gulf. Yet the offer was, as Zia immediately called it, "peanuts." A mere \$200 million could do little for Zia but unsettle his relations with his neighbors. Although Pakistan is the training ground for Afghan rebels, Zia evidently does not wish to be seen as the "Americans' man" in the region — at least not for such a paltry sum.

Pakistan welcomes economic aid, of course, but that was not the point of the exercise. And if Zia does not see himself

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Afghan affairs

Anatomy of a disaster

Editor's note: the following is excerpted from a lecture delivered by Middle East scholar Fred Halliday February 17 at the John Jay College of Criminal Justice, in New York. Halliday, a fellow at the Transnational Institute, Amsterdam, is the author of *Iran: Dictatorship and Development* for the Nation. These excerpts were edited by freelancer Cynthia Brown.

First of all, Afghanistan, because it was never colonized and never part of the British or any other empire, was a country where capitalism was even less advanced than in places where imperialism had held sway At the time of the April, 1978, seizure of power, the infant-mortality rate was 269 per 1000; per capita income was \$130 a year; 87 percent of the people lived in the countryside and 13 percent of those were full-blooded nomads; the level of literacy among women was less than five percent, and among men it was less than 10 percent. The considerable agricultural potential of the country, which could feed itself and more, was being squandered; a quarter of a million people died in a famine in the early '70s.

And it was a country where the state — a monarchy since the 18th century — had a very curious relationship to the Soviet Union. This goes back to two factors. One is that Afghanistan has a special distinction as the first country in the world to recognize the Bolshevik revolution. But more to the point is that in the 1950s, the Afghan government requested from the US substantial economic and military aid to build up its own armed forces and to lessen its economic dependence on Pakistan — through which all Afghan exports and imports had to go. Eisenhower and, later, Kennedy refused to give that aid, on the grounds that it would antago-

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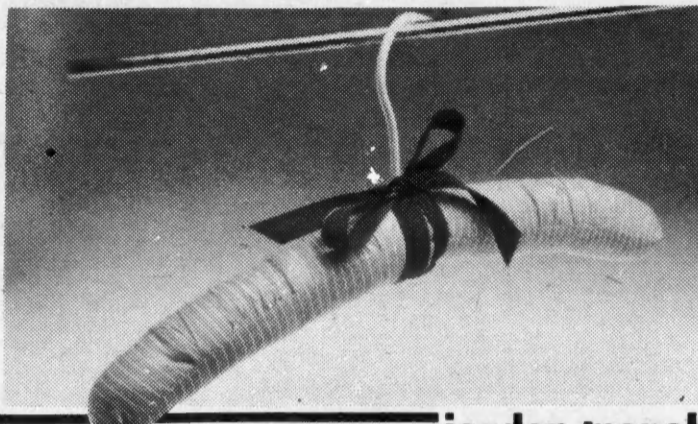
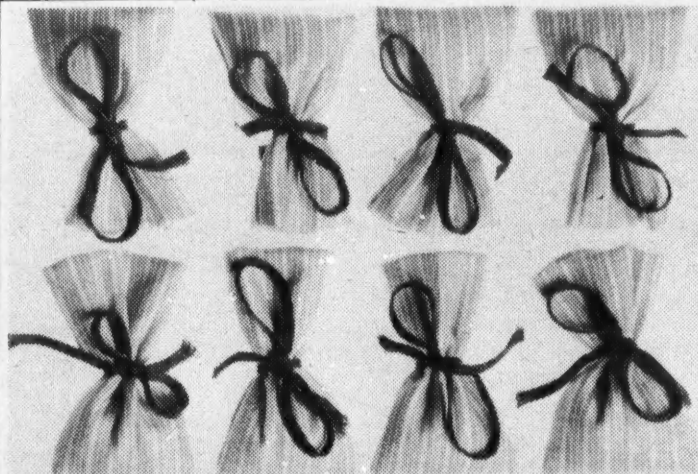
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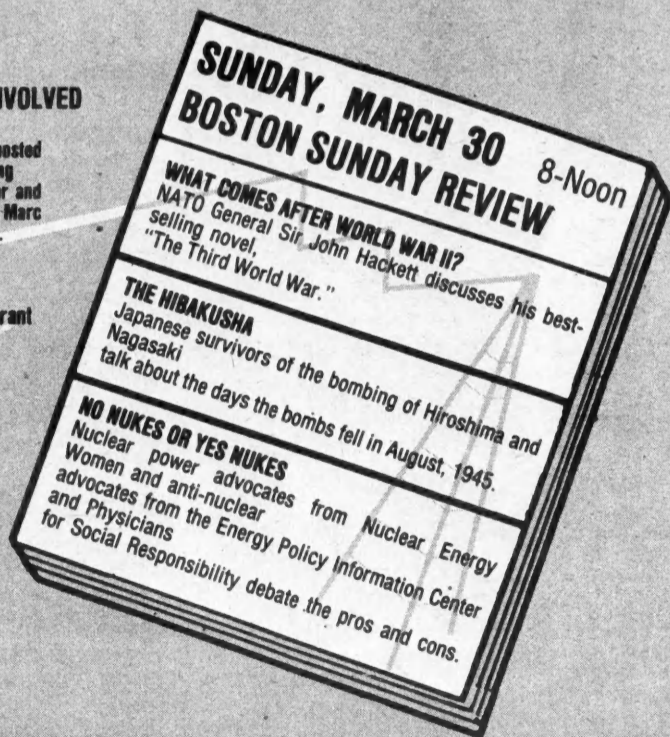
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Carter

Continued from page 8
as threatened militarily by the Soviets, the argument for supporting Pakistan — given its documented human-rights violations — is greatly weakened. The administration is thus open to the charge that it's supporting a violator of human rights (the US previously had cut off aid on those grounds) without any real strategic reason.

Meanwhile, there are indications that the balance of Third World opinion is moving away from the strong condemnation of the Soviets that was expressed at the UN in January. According to press reports two weeks ago, the non-aligned movement, of 95 members, is expected to issue a statement that contains no condemnation, but an affirmation of Afghan sovereignty.

Finally, in the Gulf, the Carter Doctrine has received mixed response. Allies have jumped to support the Olympics boycott, which costs them nothing. On the other hand, Saudi Arabia, the dominant force among them, has proceeded cautiously as far as new US bases are concerned. A senior Saudi intelligence official has been quoted as saying, "There is no way... we can condone an American military presence in the area," and such statements do not help the administration.

The Saudi position is partly show; the monarchy is careful not to let substantial US involvement in its military become too visible. What the Saudis prefer is that bases be established nearby — which is, in fact, what is happening, as Oman and Somalia have tentatively agreed to let US troops use their naval and air facilities, if necessary. Moreover, the Saudis have reportedly succeeded in persuading their neighbor, North Yemen, to send home some of its resident Soviet advisers.

But the Saudis also face real pressure from other OPEC nations that resent their pro-Western oil policies and are challenging their leadership of the oil cartel. They are likely to continue taking a cautious line publicly, whatever they may do or think more privately.

Iran, meanwhile — the linchpin, so far as stable oil supplies are concerned — has reacted very little to the Soviet presence in Afghanistan. One of Carter's goals, according to his speech, is "to convince... Iranian leaders that the real danger to their nation lies to the north, in the Soviet Union," and not in their "unwarranted quarrel" with the US. So far, however, the Iranians do not appear worried — perhaps because the Soviets could (if they wished to) invade faster across the long Soviet-Iranian border than they could from Afghanistan. Moslem solidarity there is, and anti-Soviet feeling, but not enough to make Iran ally with those who supported the shah, brought him to the US, and froze Iranian assets abroad.

Carter's thesis that events in Afghanistan threaten oil supplies has not, then, been universally endorsed. The international reaction would seem to reflect what George Kennan, former US ambassador to Moscow and by no means pro-Soviet, wrote in the *New York Times* of February 1. The administration's "extravagant view of Soviet motivation," he wrote, "rests, to date, exclusively on our own assumptions. I am not aware of any substantiation of it in anything the Soviet leaders themselves have said or done. On the contrary, Mr. Brezhnev has specifically, publicly, and vigorously denied any such intentions (to attack the oil fields)."

Allies do not object to US political support for the Afghan

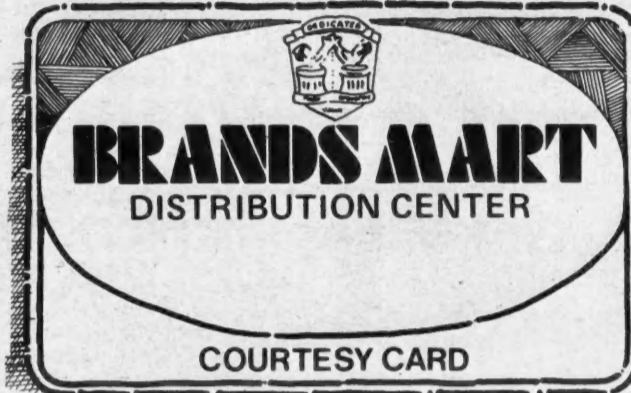
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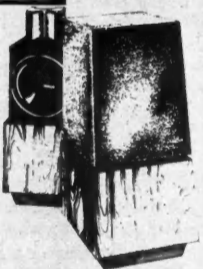
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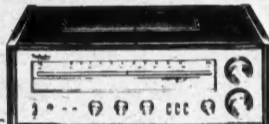


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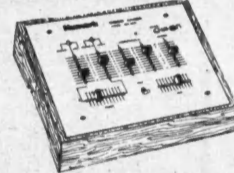


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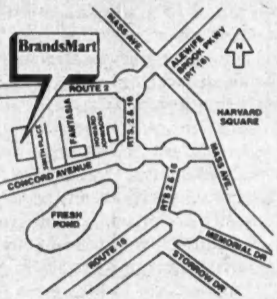


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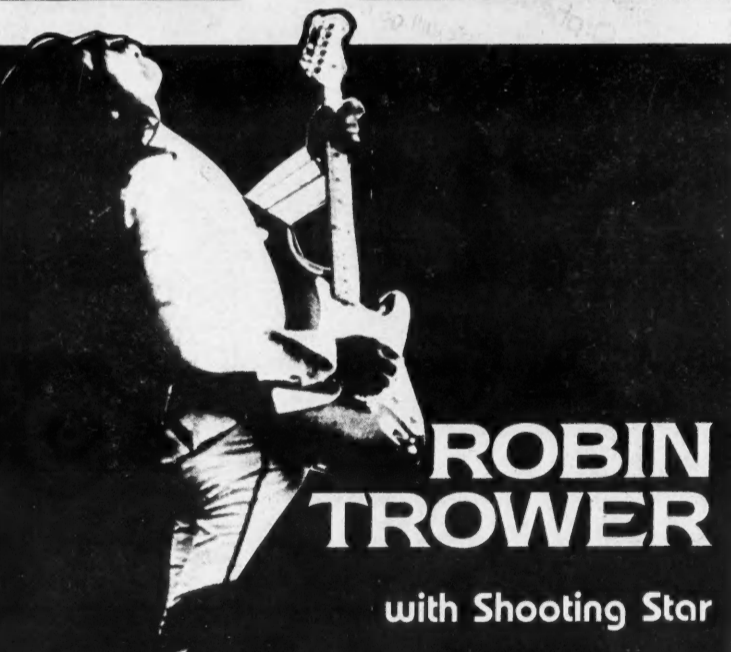


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Don't quote me...

The little guy and the Big Story: A hawker gets his *Globes* back

by Dave O'Brian

Mike Manoosian's line of work, like mine and probably yours, has seen better days. He's been at it nonstop since 1946, on the job at the very same location every single workday from six in the morning until six at night, a good deal more reliable than the Postal Service. (The mail deliveries, after all, were stymied by the Great Blizzard of '78. Mike wasn't.)

His location, and his mother's location before him, is the corner of Tremont and Boylston streets, directly in front of the Boylston subway station. His line of work is hawking newspapers. And though you probably don't recognize his name, if you've ever chanced to pass by there, you certainly should know the man's incessant, piercing cry, "Bi-i-ig Sto-ree! Bi-i-ig Sto-ree!"

Mike Manoosian is an institution in the city of Boston. Legally blind, he's one of the last of a breed of independent street peddlers, a breed that was once an integral part of city life. Trouble is, another semi-great Hub institution, by name of the *Boston Globe*, seems to have grown to the point where the hotshots who run it just don't give a damn about people like Mike. It was, appropriately enough, on Christmas Eve that the *Globe's* circulation department decided (after 33 years, don't forget) to stop delivering daily papers to Manoosian.

The exact reason for this seemingly inhumane act on the part of Boston's most prestigious daily newspaper remains unclear. At first it seemed that the guy simply had been automated out of a job, given that a *Boston Globe* vending machine had appeared overnight at his spot. But when Mike's loyal customers began calling the *Globe* and complaining, they were told that complaints about Manoosian's banter had been received. And when one of his customers wrote to *Globe* publisher William O. Taylor threatening, you know, to boycott the paper unless Manoosian got his *Globes* back, Taylor's amazingly cold-blooded, written response was brief. It said, simply, that Manoosian "has been the source of many complaints to the Circulation Department and on one occasion, thievery was involved..." And then, Taylor actually wrote, "I hope you'll be able to find another spot where you can buy the *Globe* or better yet, consider having it home delivered."

Mike was understandably beside himself at this point. He reports that that "thievery" business involved allegations by the *Globe* person who delivered his newspapers to him that Manoosian was lifting papers out of the corner vending machine and selling them. Manoosian claims these charges were concocted so that a relative of said *Globe* person could take his post. "Let them prove it," says Mike, who now has attorney Joe Balliro threatening a libel action against the *Globe* — unless publisher Taylor goes on all three Boston commercial-TV stations and apologizes to Manoosian.

Beyond all that, Manoosian complains of being forced to the wall financially by the loss of his *Globes*, given that he only gets six-and-a-half cents for each paper he sells. On a good day, he'd sell maybe 300 *Globes* and only 50 *Herald Americans*. Not like the old days, he complains, when there'd be a new edition of the tabloid *Daily Record* on the street every hour or so; when the "Seven Races" edition — containing the illegal daily "number" — came out, Manoosian really cleaned up. By stark contrast, there were days during the three months he was being deprived of his *Globes* that his meager *Herald* sales would net him three bucks a day. Hardly worth getting out of bed.

Now for the good news. A somewhat overaggressive press-agent type, one Andy Moes, decided one day recently to come to Manoosian's rescue. He began calling the TV stations, selling them the story of the newsdealer who had been screwed over by the *Globe*. It worked. All the stations did stories on Mike, and the devastating instant impact of TV news caused the *Globe's* phones to light up. Throughout the weekend. Indeed, we're told that the calls became so frequent that



Peggy McMahon

Mike Manoosian: back on the story

Globe operators were handed cards bearing little messages explaining that the circulation department simply felt the cutting off of Manoosian's supply of papers to be "appropriate."

And doubtless, Mike Manoosian's eccentricities annoyed some people. We're told, for example, that a year and a half ago, after the lieutenant governor of Alabama had died, Mike was out there on the Common, shouting, "Big story! Big story! Lieutenant governor dead!" This apparently angered some friend of Tommy O'Neill's, who gave Manoosian a shove. Mike shoved the guy back, and was arrested (though never charged). Then, we're told, there was the day when heads were turning, as folks exited from the Boylston subway station because there was Mike, shouting, "Big story! Big story! World war three!" Asked by one passer-by about it, he remarked, "Look, I gotta do something! I gotta sell papers!"

These are, indeed, the sorts of things one simply learns to live with in order to preserve semi-great Boston institutions. So it was that the *Globe* caved in under the pressure and started giving Manoosian his papers to sell again last Monday. Asked for his side of this Big Story, *Globe* circulation director Daniel Orr was circumspect. "The papers are back. I'm going to leave it at that," he said. As for Manoosian, he was still lamenting the good old days of the *Daily Record* last Tuesday morning, even as he was telling the world the news of the assassination of Catholic Archbishop Oscar Romero in San Salvador with the words, "Big story! Big story! Archbishop dead! Shot in the head!" And that's the way it is.

* * *

Closer to Home: after nearly six years as managing editor here at the *Phoenix* — a longer tenure than any other editor of any sort in our pressure-packed, glassed-in front offices — David Moran has left. He will be remembered for the "OMIT NEEDLESS WORDS" warning he posted the day he arrived, and especially for being the first-ever copy editor to take an obsessive interest in raising the level of literacy at this rag. He worked thousands of hours here — thousands of hours a week, it seemed at times — with that goal always in mind. He'll also be remembered, by the way, for the wealth of information he brought to topics that mystified most of his colleagues, topics from hi-fi equipment to medicine (he kept the best-stocked non-professional pharmacy in the city open and available to suffering reporters). And no one who worked with him will soon forget his outrageous and grisly sense of humor. In short, he'll be missed.

Personally...

By Republicanism possessed: The tribulations of a convert

by Charles P. Pierce

"I think he's going to make it," someone said when I first woke up. "It was close there for a while, but I think we caught it in time."

I had no idea who the speaker was. For that matter, I had no idea what I was doing in this bed, union labels over both of my eyes and my head resting on a stack of *New Republics*. In fact, the entire previous month was a blank. Only later did I learn what had happened. Only later did I learn how foolish I had been to experiment with dark forces I did not fully understand.

It had seemed such a little thing at the time. Dissatisfied with the choice of candidates presented by my own Democratic Party, I had thought nothing of changing my registration to Republican. Looking back, though, I guess the warning signs should have been obvious. The water in the town hall's fountain tasted mysteriously like sherry, and I was suddenly gripped by an overwhelming urge to iron my socks.

I didn't sleep well that first night. Confusing dreams plagued me. I was playing poker with Richard Daley, John Fitzgerald, and two guys named Krulciewicz. Just as I was about to rake in the biggest pot of my life, a gray silk glove fell out of my sleeve. One of the Krulciewicz brothers grabbed me, and the other held an obviously loaded brown envelope to my throat.

I tried to tell them that the glove wasn't mine, but they weren't buying it. That envelope was full and lethal, meant for a highway contractor at the very least. My spirits sank.

Luckily, however, Fitzgerald and Daley got into a lengthy wrangle over where I was to be buried. "Jesus, Dick," I remember Fitzgerald saying, "it's only one goddam vote."

At this point, the Krulciewicz's attention was diverted and I managed to slip through the door into another room. It was quieter there. Men were sitting in small, well-tailored groups playing word games. A waiter came by with a tray and a snifter that was about a quarter full. I took a long swallow and plunged into heated conversation with the man standing next to me. He said something about "stock options" and I slid down into my glass.

I woke up sweating and ran to the bathroom. To my horror, my hair had turned completely white, and there were the unmistakable twin marks of a pince-nez on the bridge of my nose.

Things deteriorated over the next several days. Every shoe in my closet turned cordovan and, try as I might, I couldn't seem to scuff any of them. My shirt collars went so stiff that I could shave a good part of my neck merely by nodding my head vigorously.

Worse than what was happening to my clothes, my behavior altered radically. I began playing squash everywhere. Friends were dismayed; co-workers took on the hunted look of men in sniper territory. An embarrassing scene ensued in a bank when I loudly argued that the teller whom I had knocked senseless with my last shot was certainly "above the tin" and thus counted as my point.

I was losing my grip. Copies of *US News and World Report* were turning up in my pockets with things like "Very true" and "But of course!" written in the margins. The handwriting looked like my own, but far neater and more controlled.

The final downward slide came at a dinner party. Everyone there had heard whispers about my strange behavior, so the gathering was a particularly edgy one.

It hardly got off to a good start. My first serve blazed the length of the table and knocked the salad from my host's hands. I was still chortling when they brought out the soup. I dispatched that with a nice two-deflection shot, taking out the cut-glass collection in the corner.

Several of the guests had taken refuge beneath the table and were passing vegetables tentatively around my ankles. One guest, however, was brave enough to mention that he thought I was behaving

rather oddly.

A white glow lit my hair. I spoke in a voice that was not my own; it was tart, broad-voweled, and seemed to lack the letter "R."

"Your mater," I told him, "loves wage and price controls." And then I passed out in the bearnaise.

My friends were at a loss. They've told me since that they realized this person was not really me, and that they knew I was trying to fight it the best I could. The entire text of George McGovern's 1972 acceptance speech appeared in raised letters on my chest. They knew they didn't have much time.

In desperation, they engaged the services of Dr. Leo Nurnstadt, a maverick political scientist whose theory that voter behavior is influenced by cheese had recently led to his dismissal from the faculty of the University of Oklahoma at Saltpeper.

Just before last fall's Florida straw poll, Nurnstadt had advanced the proposition that political campaigns do not die, that they float about disembodied until a candidate appears whom they can possess. This, Nurnstadt believed, was the only rational explanation for Philip Crane. His theory was put to the test by a couple in Wisconsin: their home had suddenly been filled with a strange, sobbing sound and the persistent smell of potato salad. Nurnstadt's investigation led him to believe that Edmund Muskie's 1972 presidential campaign had taken up residence there after its sudden and violent demise. In a four-day ceremony, Nurnstadt performed rites which he believed would put the dead campaign to rest. Eventually, the house was freed of this unwanted occupant (though it later manifested itself again in the candidacy of George Bush).

Nurnstadt, my friends tell me, was eager to look into my case. They brought him to the place where they had taken me, a walnut-paneled library with a cot in the middle. To keep me occupied, they had given me a large, 1958-model globe. For days I had been idly spinning it, meditating on the Belgian Congo and occasionally muttering about rugs and about re-framing the things on the walls.

Nurnstadt came in the room and I fired a forehand volley at him almost immediately. He ducked, and the ball brought down a bust of Warren Harding from the mantel. He calmly unpacked his tape recorder, and the following dialogue ensued:

P: Well, they sent you. I might have known they'd get someone who couldn't tie a proper tie.

N: I hear you've been misbehaving.

P: On the contrary, my behavior has been absolutely impeccable. I'm up for membership in at least four prominent clubs, and there's talk of a Supreme Court job.

N: But that's not you. You're just a fraud who has taken over a very foolish young Democrat.

P: Him! (wild laughter) He loves it. Before I came along, all he knew about politics was the lowest, most common sort of things. I've opened his eyes to great new things: capital gains, de-canting, *Fortune*, the *National Review*. Who knows? He may wind up dating Barbara Walters before all this is through.

N: But he doesn't want to date Barbara Walters.

P: Of course he does. He even said he'd take care of the cab.

N: Nevertheless, it's time we got rid of you. You know how we do it, don't you?

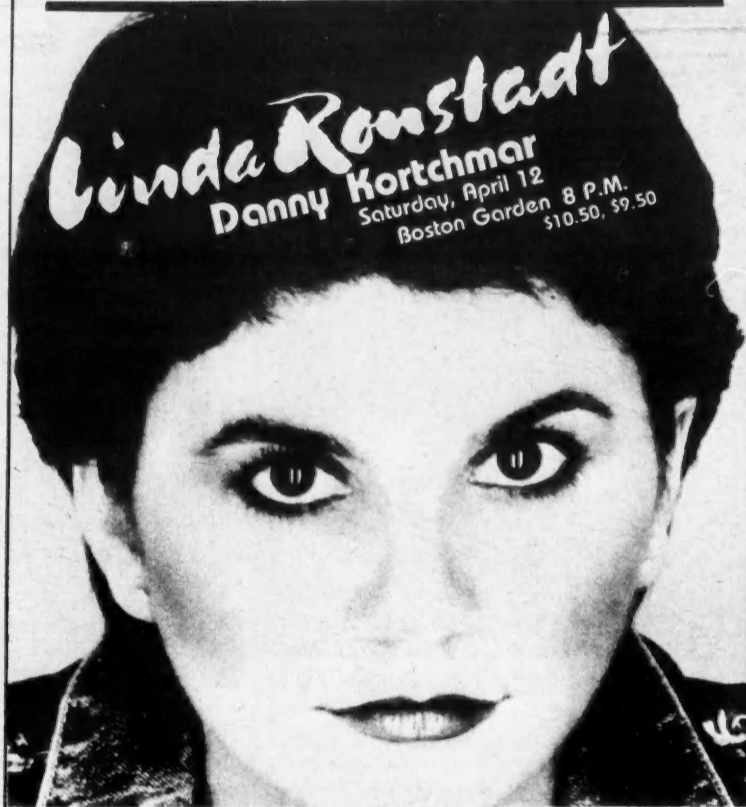
P: (in a different voice) "... We, we must place America first..."

N: No, it's too late for Harding to help you now.

Nurnstadt opened his satchel again. He sprinkled Pabst Blue Ribbon on the lintel of every door and window of the room, so the Republican would have no escape. He took out a new copy of the *Nation* with a lead story on new developments in the Hiss case. He then turned and bowed four times in the direction of Gene McCarthy. Waving the magazine until he

Continued on page 16

DON LAW PRESENTS



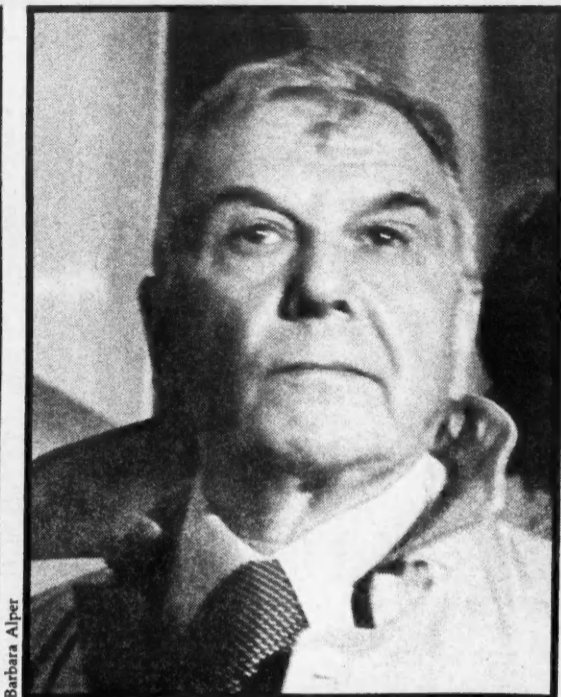
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Talking politics



Billy, "Toots," and Frank: the stories are just beginning

One sings, the other hasn't: What the Masiellos can tell us

by Renee Loth and Richard Gaines

Holyoke, Massachusetts, is a city of 45,000 that grew up around the textile and grain mills and metalworks on the Connecticut River, just north of Springfield. The mills employed French-Canadian, Irish, and Polish immigrants who worked hard, paid their taxes, and dreamed about sending their kids to college. During the 1960s, these people were fortunate to be represented in state government by two very powerful men — David Bartley, who was Speaker of the House, and Maurice Donahue, who was president of the Senate. Together, they decided that their home town would have a community college. It would strengthen the area, create a lot of jobs, and cost just \$9 million. To the residents of a scrubby mill town, it sounded like a blessing. On paper, it was a hell of an idea. But few things in Massachusetts are as pure or as simple as they seem. As we began to learn (again) last week.

The storyteller was Frank Masiello, last of West Palm Beach, Florida, but originally of Worcester, where, with his brother, Bill, he ran an architectural firm in symbiosis with a group of political friends on the city, county, and state levels. The firm was, as Frank Masiello noted last week in a delightful bit of understatement, "somewhat politically connected."

Frank and Bill have been granted immunity from prosecution by the Special Commission Concerning State and County Buildings, which was created by the legislature as a result of the public outcry following a 1977 scandal involving another state-college-campus project. They have been granted immunity because commission investigators (and practically everyone else in Massachusetts government) believe Frank and Bill know more than they can recall about the fine art of contract-scamming. It was Walter Jay Skin-

ner, the federal judge who presided over the 1977 trial of two senators enmeshed in the earlier scandal, who described Bill Masiello as "a fused grenade that could go off in any direction." (Far from insulted by this description, the voluble Masiello, during a recess at a state extortion trial at which he was a co-defendant, introduced his daughter to a persistent reporter with the kicker, "I hope you're standing right next to me when the fused grenade goes off." He chuckled heartily.)

His co-defendant at the 1978 trial was Albert "Toots" Manzi, a dignified former meat marketer from Worcester who gave up the shop to raise money for Republican Governors John A. Volpe and Francis W. Sargent in the '60s and early '70s. The two were acquitted; and, in fairness, while the state had evidence that they'd been given \$10,000 in cash illegally by the firm that allegedly paid off the two senators, it was far from clear that the

money had been extorted.

Manzi, not so coincidentally, was what the special commission wanted Frank Masiello to talk about when he took the stand last Tuesday before a crowd of media representatives at the State House. Manzi and the Holyoke Community College, that is. And talk he did.

Manzi, he claimed, used the upcoming community-college project in 1968 to entice a California architectural firm to make "political contributions" — or "bribes," as purists would have it — to Manzi's client, Volpe. The deal, as he explained it, was pure and simple. How else, for goodness' sake, would Anthony DeFalco, Volpe's main man for administration and finance, know which of the competing firms should get the Holyoke contract?


The California firm, Daniel, Mann, Johnson and Mendenhall, which quickly

Continued on page 16

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Masiello

Continued from page 14

came to be known to all last week as Dim-Jim, had retained Masiello's firm as a consultant. A wise decision, for Masiello, following consultation with Manzi, allegedly informed Dim-Jim that it could obtain the Holyoke contract for \$70,000 to \$80,000. Following hard bargaining, Masiello testified, Manzi agreed to direct the contract to Dim-Jim for \$22,000. Pushy? Yes. But greedy? Never — or so Masiello would have us believe.

So Dim-Jim went to work. And the cost of the project rose. What with extra buildings and assorted cost adjustments, the price tag for putting a community college in Holyoke jumped first to \$16 million, eventually to \$29 million. But what's a 322 percent cost overrun among friends, or, at the very least, political allies?

Masiello testified that as the cost of the campus climbed, Manzi would be there looking for another cut. Masiello said he explained to Dim-Jim, "If you don't get your skirts clean with Manzi, you won't be likely to get the second phase of construction." A poet he apparently was not, but the message was clear. But, Masiello continued, Dim-Jim balked. And with Manzi growing impatient, Masiello implied, he and his brother began entertaining state lawmakers in order to ensure that money was appropriated to keep the project going. One of their guests and friends was Democrat James Kelly of the Worcester suburb of Oxford, who at the time controlled the Sen-

ate Ways and Means Committee and therefore exerted significant influence over state expenditures. Thus it was, Masiello testified, that the people of Holyoke got not a \$9 million college, but a \$29 million community college that's still not finished — and the people of Massachusetts got to dig deeper to keep the game going.

From now through June, the commission will examine some \$1.4 billion in state and county contracts let during the "boom years," 1968-'78, when the state government expanded dramatically, when buildings and institutions sprang up like dandelions on a spring lawn and state spending knew no bounds. Not that many folk need such assurance, but Masiello testified that the Holyoke caper was "not unique" during this period. The commission estimates that it would cost \$130 million to repair the shoddy work done (in many instances to unnecessary structures) by contractors who found public work in Massachusetts during the boom years.

Back in Holyoke, where the median income is just over \$10,000 a year, people are being strangled by the state's tax rate, which is among the highest in the country. When people can't breathe, they do crazy things. They vote for tax cuts, no matter who will suffer as a result; they elect a governor who promises relief. When Edward J. King was still laboring under the delusion that he could cut state taxes by \$500 million during his first year in office, he talked a lot about welfare fraud and how much it was costing Massachusetts taxpayers.

Absent from King's pitch was any

mention of the way the state has been throwing money around to contractors who were willing to play ball. It's too bad, because if Masiello is to be believed, King might have added to his political appeal by debriefing his closest friend, architectural-firm owner D. Richard "Dick" Thissen, who spent much of the '60s and '70s competing with the Masiellos for public contracts.

If Masiello is to be believed, Thissen could have told the prospective governor a lot, such as how Endicott "Chub" Peabody allegedly handled contracts when he was governor, in 1963-64 (between the first and second Volpe administrations), or about how monthly "contract" parties allegedly were held in a three-room suite at the Statler-Hilton. There, Masiello said, builders and architects seeking state work would enjoy a buffet and drinks and requests for money for Peabody's campaigns. Masiello named a dozen firms that received contracts after pledging contributions. One of those named was Thissen's, Desmond & Lord.

While pursuing welfare chiselers last year, King did handstands to prevent the special commission from obtaining authority to expand its probe to include Thissen's prime hunting ground, the Massachusetts Port Authority — where King, of course, had been director until four years before his gubernatorial campaign. Failing that, he cut the commission's budget.

By the time the commission finishes its work, the hard-working people of Holyoke and their fellow citizens elsewhere in Massachusetts may have a new angle on why the Bay State came to be known as

"Taxachusetts." If they are not convinced by Frank and Bill Masiello, maybe they'll listen to Thissen's secretary, Mary Maloof. With a grant of immunity of her own, she, too, may have a tale to tell.

Personally . . .

Continued from page 13

had covered the entire room, Nurnstadt slowly and carefully recited Fred Harris's 1976 economics position paper.

On the bed, I was flailing away with the racket and firing shots in all directions. Squash balls flew madly about, bouncing off chairs, bookshelves, and Delft tiles.

"The people want to know," I was shouting, "if their president is a crook. Well, I am not a crook." Nurnstadt droned on. "To leave office now is abhorrent to every instinct in my body," I said, my voice losing strength. Nurnstadt finished and looked down at me.


"My mother," I said falteringly, "bless her. She was a saint." And I fell asleep.

That, at least, was how they told me it went when I woke up. Nurnstadt had placed the union tags over my eyes to ease the transition back. He was packing his gear when my eyes focused enough to make him out.

"Thanks, Doc," I said, rubbing my hand over my forehead.

He drew up his face sternly. "That's my job," he told me. "Listen, from now on, be careful what you mess with."

"Republicanism ain't kids' stuff."




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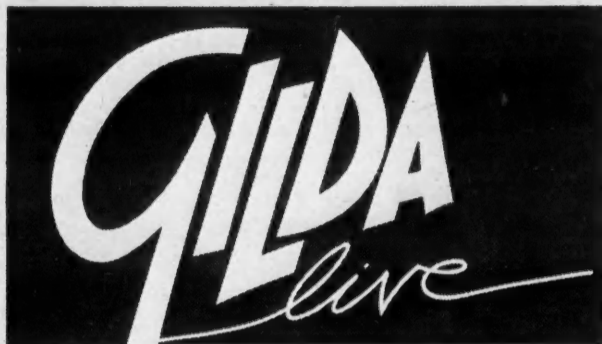
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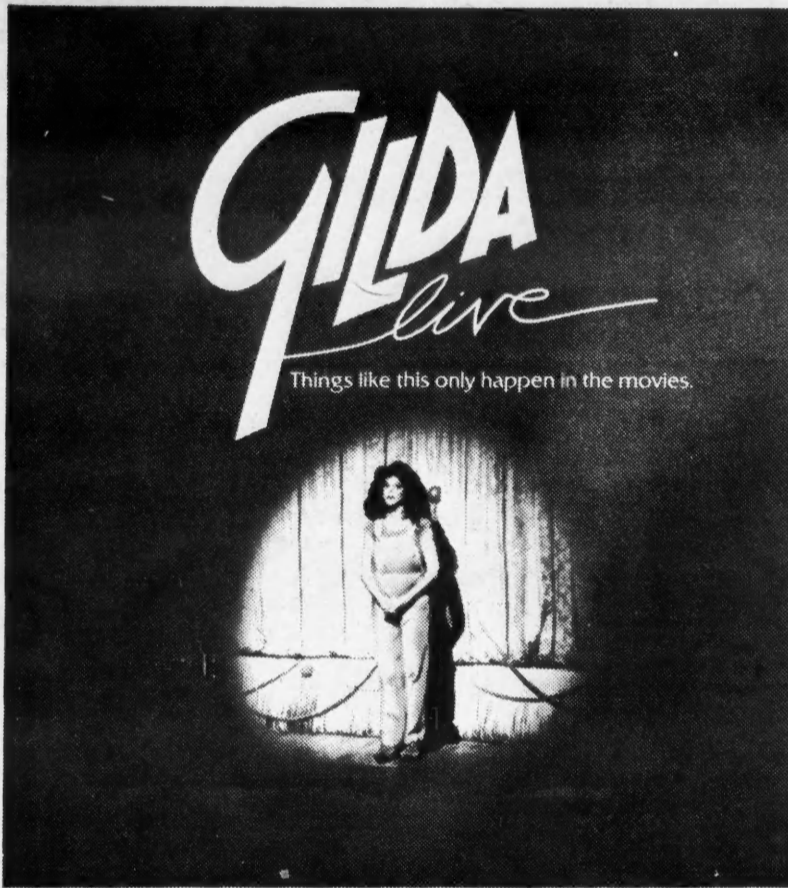
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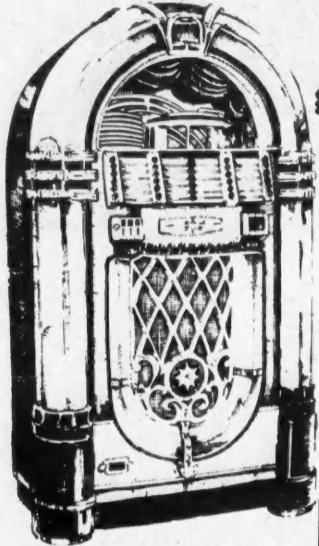
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Anderson

Continued from page 7
 tative differences between him and his Republican opponents. The danger is this course is that he may be negating his own strategy, which was to build independent and Democratic support atop a Republican base. The problem for Anderson is that his performance may be limiting the size of that base. "This is all such heady stuff he's starting to push too far," said Fish. "You don't take something over by criticizing people who've been working in the vineyards for years. You can't tell people, in essence, that they're Neanderthals and then expect them to support you." Anderson's very willingness to continue discussing the possibilities of a third-party candidacy must no doubt be contributing to such attitudes among Republicans.

If Anderson fails to win Wisconsin after losing Illinois, what hope has he of winning as an independent? It is difficult to know, and his advisers offer few logical prognostications. Which is not uncharacteristic of presidential politics. Presidential campaigns have a way of becoming existential cocoons in which decision-making becomes insulated from objectivity and history alike. This problem would be especially acute for Anderson, for the entire rationale of his campaign to date has been the integrity of his logic. If he is not denied the Republican nomination by some chicanery, but simply loses it, will the public look upon a third-party venture as anything more than sour grapes? (Roosevelt risked no such public reaction. Quite the contrary; he had won the vast majority of delegates during the 1912 primaries, but was denied the nomination through the shenanigans of the Republican National Committee.) Additionally, would it behoove a man like Anderson — who has importuned voters to rise above their single-issue interests — to drive a wedge into the electoral process because he has been rejected by the party he has belonged to his entire life? And based on Anderson's very own message of unity, is there anything the country can less afford right now than the possibility of a minority presidency decided in the House of Representatives, perhaps the least-trusted institution in the nation?

These are questions John Anderson will have to face if he chooses the third-party course. For a general election is profoundly different from primaries. In primaries, people know that they are voting only for a nominee, not a president, and that they will have a chance to revise their decisions come November. This convenience also allows many of our institutions to stand aloof from the primaries; the general-election campaign becomes a ritual dance of institutional alignments. Without evidence that he would receive institutional support — particularly from the media — as well as a significant level of support from elected officials from both parties, an independent race would be foolhardy. Roosevelt, a powerful and politically well-connected leader, enjoyed the early support of eight governors and eight former governors, only to see that support vitiated as the hard realities of the general election closed in upon him.

The more pressing problem may be the sudden resurgence of the Kennedy candidacy. In the short term, this might hinder Anderson's fund-raising and overshadow his efforts, although an exit poll conducted in New York last Tuesday by the *Los Angeles Times* showed Anderson had a higher favorability rating among Democrats than either Carter or Kennedy. One may also

Continued on page 22

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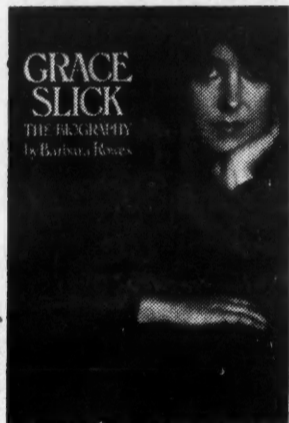
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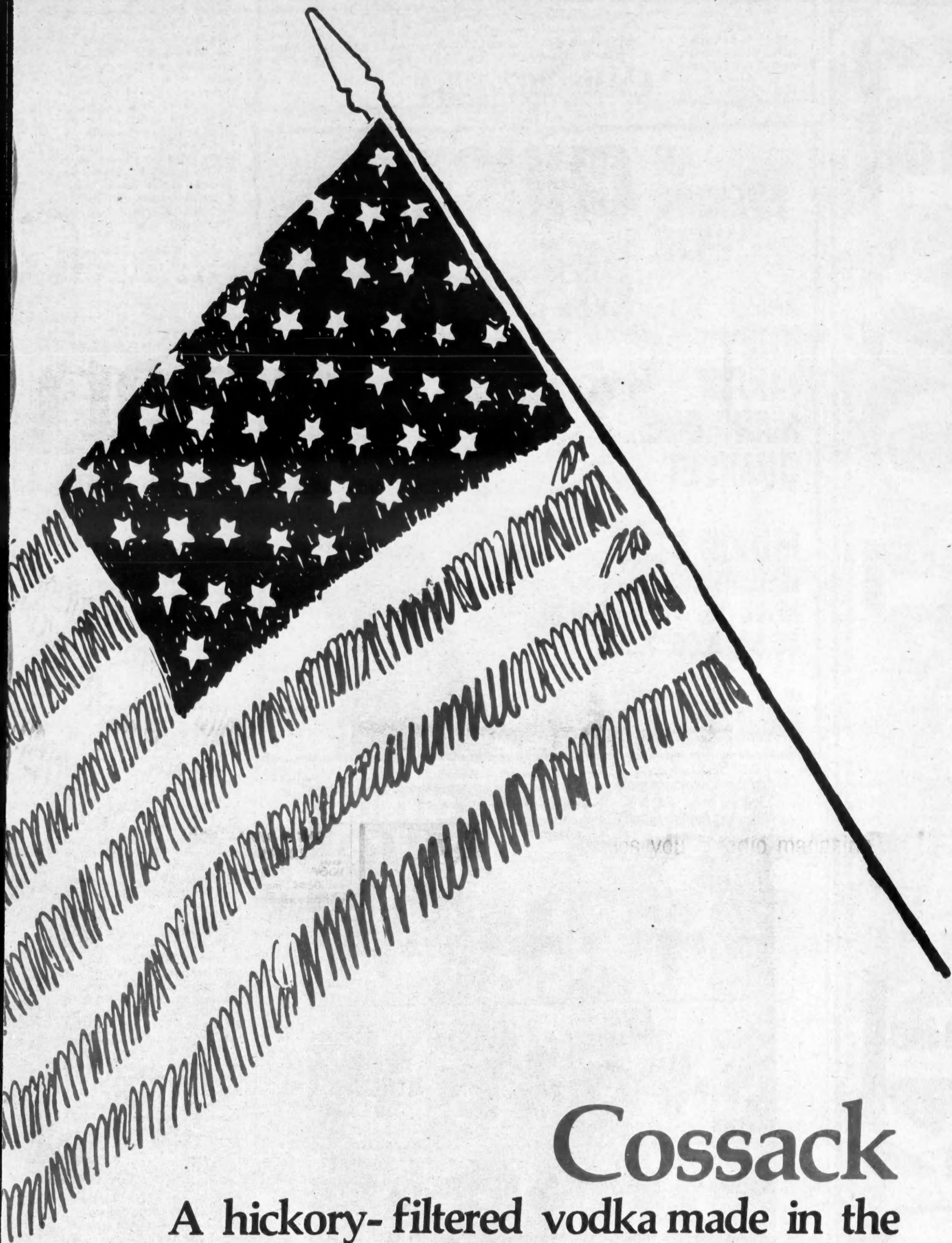


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Anderson

Continued from page 18

imagine a scenario in which Kennedy continues to gain strength but falls short of the nomination, leaving the Carter campaign facing the host of disenchanted Democrats it so deeply fears. Under such circumstances, an independent Anderson candidacy might be enhanced.

It must be asked, though, whether John Anderson could pick up any of the support that Kennedy enjoys among ethnic groups and urban dwellers. To date, there has been little evidence that he could. Anderson's support has come largely from campuses and the suburbs. On Milwaukee's ethnically complex south side, for example, there is almost no energy behind or support for Anderson's candidacy.

"He's just not a well enough known character," says Republican pollster Robert Teeter, who knows and respects Anderson. Teeter's assessment is that a dominant personality and a major issue — like a war or a depression — are the conditions necessary for a third-party victory. With neither of these conditions present (right now, at least), and given the legislative impediments that have been put in place, Teeter feels that "the viability of it, in terms of somebody winning the election this year, is about zero."

How can John Anderson win, then, as a third-party candidate? It was Anderson himself who may have offered the best answer to that question — back in Iowa, when asked how the government could increase military spending, hold down inflation, maintain social programs, and still balance the budget.

"With mirrors," he answered.

Carter

Continued from page 10

rebels, nor to the rather public "covert" CIA military aid to them; in fact, some, like Saudi Arabia and China, have been engaged in such activities for more than a year. But the question of oil supplies is more delicate, and the Europeans — as the French and Austrian moves indicate — feel it requires a softer political touch.

In that light, Carter's Middle East policy is, beyond the military doctrine, a shambles. The US vote, last month, in support of a UN Security Council resolution rebuking Israel for its West Bank settlements — and even more, the subsequent disavowal of that vote, with an unconvincing explanation about "communication" failures — has made the US look ridiculous to the Arab world, to Israel, and to everyone else.

What could have been a timely gesture of conciliation toward the Arabs and Iran, both of whom support a Palestinian state in the West Bank and Gaza, became instead such a gross mishandling of diplomacy that even conservatives, like Kuwait's ambassador to the UN, openly complained of the US's untrustworthiness and incompetence.

No number of US security moves in the Gulf can make the Palestinian issue disappear. As Mideast scholar Fred Halliday recently suggested, "Afghanistan will be forgotten a year from now, but Palestine will not be forgotten." It is as important to Saudi Arabia and Kuwait as it is to such leftist regimes as South Yemen's and Libya's. It is, and remains, the central issue in the Middle East.

But if the Carter Doctrine is failing, it is not dying. Indeed, the heart of the policy is pumping healthily. As one Wall Street analyst put it, "An arms race lasting

Continued on page 24

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Carter

Continued from page 22
for at least the next half-decade is probable."

The 1981 military "posture statement," released January 28 by the Defense Department, provides an instructive counterpoint to the anti-Soviet theme of the more public Carter Doctrine. De-

fense Secretary Harold Brown wrote that the greatest threat to national security comes not from the Soviets, but from "turbulence" in the Third World.

Brown stated that local conflicts in the Third World "have many and varied causes" — among them, the US's failure "to provide for the basic needs of people and narrow the explosive disparity between wealth and hunger." Affirming that "the So-

viet Union is only part of the problem," Brown believes that "international economic disorder could almost equal in severity the military threat from the Soviet Union."

This is particularly true of oil supplies in an unstable region. "(A) large-scale disruption in the supply of foreign oil could have as damaging consequences for the United States as the loss of an important military campaign, or in-

deed a war." Thus, Brown is turning US military attention, which has been concentrated on East-West contingencies for the past decade, to the developing world, especially those areas on which the US depends for raw materials. His prescription: we need to be capable of quick, flexible attack within the US sphere of influence, to protect our interests. The primary proposal is a Rapid Deployment Force (RDF) of 110,000 troops, with the Middle East its logical target.

Before the crisis over Afghanistan and the enunciation of the Carter Doctrine, such a force would have been hard to sell to the American public. The cost of only its transport facilities and "floating bases" over the next five years will exceed \$9 billion. Further, as national-security adviser Zbigniew Brzezinski has put it, the RDF could be used to strike "perhaps even preemptively" in areas when US "vital interests might be engaged." In other words, the RDF would be a police force.

And given the myriad possibilities for confrontation in the Middle East, the RDF scenario is not comforting. If the US can object to one Soviet brigade in Cuba, which apparently has been up to nothing for 17 years, how much will the Soviets object to an American strike, for whatever reasons, in their backyard?

Still, the RDF has become central to US military planning.

In three years' time, it will, presumably, be ready to strike anywhere in the world. "We're not just thinking of the Middle East or the Persian Gulf. Contingencies might arise in other areas too," said Army Chief-of-Staff General Edward C. Meyer. Significantly, the development of policy plans goes back more than a year. President Carter announced the plans for the RDF in August of 1977. And even before the shah's fall, at the end of 1978, Brown told the *Washington Post* that in the future, the US would "have a very difficult time avoiding the choice" between armed intervention in the Third World and "severe damage to our national interests and resources."

During 1979, the administration dealt with its worries over Iran and oil supplies with saber-rattling and quiet military buildup. Among other things, the saber-rattling included what George Kennan has called "strident public warnings" to the Russians "not to attack this place or that," and the Carter pledge, in October, to police the Caribbean (in response to the admittedly non-threatening Soviet troops in Cuba).

In the meantime, the US was expanding its naval presence in the Indian Ocean off the Persian Gulf: last year, two destroyers were added to the three-ship Middle East Task Force, and carrier task forces began appearing regularly. Immediately after the shah fell, the US sent planes and advisers to Saudi Arabia. Buildup in Egypt and Saudi Arabia is particularly noteworthy. In the spring of 1979, a high-level US "planning and command structure" team supervised the reorganization of the Saudi Defense Ministry and established a planning unit within it, according to the *Washington Post*.

The administration has quietly been building Egypt into a kind of born-again Iran. Eight to ten billion dollars' worth of arms are scheduled for Sadat in the coming decade. Egypt's air-base facilities have become the jumping-off point for regular US reconnaissance flights over the Persian Gulf. This new and significant commitment to Egypt might be called the other half of the Camp David strategy. As for Saudi Arabia, it received US advisers and planes immediately after the shah's fall. Then, as of the spring, direct US military pre-

sence in Saudi Arabia was on the increase. *The Economist* of London, a generally cautious publication, estimated in October that two American combat squadrons using Saudi airfields were being serviced by US personnel and that "about 1000 American servicemen, including Army engineers, (were) stationed in Saudi Arabia."

During a year when the administration's rhetoric became progressively tougher all around, the sole countervailing element was Carter's stated and restated commitment to SALT II. But even that was in doubt by year's end. "This cold war began long before Afghanistan," says Richard Barnet of the Institute for Policy Studies in Washington. For that, the record shows, the US was largely to blame.

Indeed, the US pressed NATO to authorize deployment of first-strike nuclear weapons in Europe for the first time; concurrently, Senate conservatives were stalling SALT II. The provocative implications of the NATO decision are hard to overstate — as the Dutch and Belgians have protested. For example, it meant that 108 Pershing missiles would be deployed in West Germany, able to strike Soviet targets within four minutes — an unprecedented threat to Soviet security. Further, Carter decided to deploy the controversial MX missile and promised a five percent real rise in military budgets through 1985. At the same time, he was courting China.

For their part — and here Americans should control the tendency toward knee-jerk defensiveness — the Soviets had not actually done anything to demonstrate bad faith. In fact, all evidence indicates that they want the treaty very badly. As Barnet and others have noted, Brezhnev even offered, in October, to withdraw unilaterally 20,000 troops from Central Europe as a gesture of conciliation.

More recently, the Soviets have called for a conference to provide guarantees for Western access to Persian Gulf oil and have proposed negotiations toward making the Indian Ocean a zone of peace, free of all foreign forces. (It is interesting to recall that Carter was elected with a similar Indian Ocean stance, though his administration has ignored these Soviet gestures.)

By December, absent any encouraging American response, the Soviets had little to lose by sending troops to Afghanistan. This is not to say the action was justified, but only that US leverage was gone. The administration, as Cold War expert Alan Wolfe has commented in the *Nation*, has all along pursued "a self-defeating strategy on SALT. Defensive and cautious, (Carter) gave away to the right-wing critics of detente all their demands . . . The more concessions (he) made to the right, the less chance the treaty had of passage."

In a sense, the Afghan crisis saved Carter from the embarrassment of losing SALT through his own mistakes. It also permitted him to formulate a "new" stated policy, the Carter Doctrine, that justified what the administration had been doing already: militarizing the Gulf. These two aspects of policy are now consistent. With his human-rights policy junked — Pakistan being just one example — and with SALT as good as dead, at least until after the election, liberals in the administration have no program.

Wall Street, of course, was immediately delighted with the Carter Doctrine and its accompanying \$1 trillion defense budget for the next five years. Military-related stocks rose sharply in January, and a *Wall Street Journal* poll of business opinion

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Carter

Continued from page 24 gathered the consensus that "we're in a war economy." According to the January 16 *New York Times*, financial circles expected the "apparent return of the Cold War (to be) an economic elixir."

But one man's elixir is another man's poison. The ascendance of militaristic talk and confrontation in Washington since last fall has led to an "anti-inflation" program that cuts everything but military plans.

Whether this austerity program can achieve its stated goals is open to question. The inflationary impact of arms spending is well known, and the balanced budget is expected to affect inflation by no more than one percent. Moreover, it is evident that

until foreign-oil dependence is approached rationally — in international terms and through a comprehensive and equitable conservation program — consumers can expect more inflation in fuel prices through such measures as the proposed 10-cent-a-gallon tax.

But some of the highest costs of the Carter Doctrine and its Cold War revivalism lie in the area of domestic politics. Carter's severe and questionable economic program would probably have been too great a political risk in primary season had he not used foreign-threat rhetoric so effectively since the hostages were taken, particularly on Afghanistan. Until only last week, when the New York and Connecticut primaries suggested the possibility of a backlash, Carter had been highly successful in stifling liberal criticism on domestic issues — notably from Senator Kennedy — by di-

recting public attention exclusively abroad. He has even justified the economic program by pointing to world events of the past three months as making it necessary.

Kennedy's victories in New York and Connecticut are significant in that they show the limits of the Cold War magic. Still, Carter is far ahead. If he stays there, Americans in November will face a choice that is, in important respects, almost no choice — between two candidates — Carter and Reagan — who are determined to finance hawkish foreign and military policies at the expense of consumers and the poor. Of the two, Reagan is the more wildly provocative, advocating such policies as a military blockade of Cuba to "punish" the Soviets. But both are candidates of economic polarization within this society and of force in the world arena.

Afghan

Continued from page 8 nize Pakistan . . . This meant that the Afghans, although a conservative society . . . turned to the only other country that would help them build up their army and develop their country, namely, the Soviet Union. One must be quite clear about it . . . the Americans set up a situation in which Afghanistan became dependent in this form on the Soviet Union. (By the mid-'60s) Afghanistan was the only non-communist Third World country to have the majority of its trade with the Soviet Union . . .

The 1978 coup, in which the People's Democratic Party came to power — by all evidence I've been able to accumulate, including discussion with people at the State Department — (had) noth-

ing whatsoever to do with the KGB or Soviet foreign policy. Rather, it was the result of the provocative intervention in Afghan politics by the shah of Iran, backed by Nixon and Kissinger; in other words, they destabilized Afghanistan. They created a situation in which then-President Mohammad Daoud tried to eliminate the left, in return for which he would have got substantial Iranian aid. And the left was faced with a very simple choice: either to be eliminated or to strike back and take power. The Afghan (or People's Democratic) Party was probably not more than 5000 or 6000 people. It was almost entirely composed of urban intellectuals, most of them from provincial towns, and a group of army officers.

What went wrong? Three factors: the government's own provocative policies, the active
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Afghan

Continued from page 26
counterrevolution from abroad, and the very conservative nature of Afghan society The Afghan Party put through a number of reforms which were perfectly good. They put through a mild land reform, lowered the bride price to about \$7 or \$8 . . . (and) decreed a women's education program and that (minority) nationalities should have equality under law and in education But they also proceeded in a provocative manner, with the arrogance of urban intellectuals. (For example) there was a major conflict in the northwestern town of Harat on March 23, 1979. Four members of the Party went into a village outside Harat to organize a women's literacy class. But next morning there wasn't a woman to be seen; perhaps they were frightened or confused, or their families wouldn't let them come. So the men started dragging women out of their houses. The result, as you can imagine, was that a lot of people came out, and they killed the Party cadres. The local garrison heard about it and came to attack the village. The local army mutinied because their own village was being attacked. They skinned alive the Russian officers in the town and the people on the Russian development program; the central government then sent planes to bomb Harat itself, and several hundred, if not 1000, people lost their lives. What had been a perfectly good, well-intentioned initiative by its mismanagement completely rebounded in their face.

The second factor, though, was the reactionary counteroffensive against the Afghan revolution. I don't want to exaggerate this, as the Russians do . . . but my evidence is that from April of 1978 onward, the Pakistani army was training Afghan guerrillas in a number of towns along the Afghan-Pakistan border In two of these camps, Chinese officers appeared in early 1979 — not many, but some. And there were substantial quantities of Chinese weapons brought in . . . through Pakistan. The advent of Chinese weapons and officers coincides with the Vietnamese intervention in Kampuchea. Very clearly, China was thinking, "We're being outflanked by the Russians on our southern flank, down there in Indochina, so we're going to strike back at them across the Hindu Kush into Afghanistan and possibly stir up a bit of trouble in Soviet Central Asia." . . . In addition, you had the Saudis and Kuwaitis coming in with boxes of dinars (and) Egypt sending in Russian arms.

The third factor is the very conservative nature of Afghan society itself. This is a society where the central government has not traditionally exerted control in the countryside, where people perceived any kind of government intervention as inimical to them.

And there is a fourth factor: the Soviet response. From the spring of 1979, the Afghan government was carrying out a strong military campaign against the guerrillas. Not bombing near villages to terrorize people, but bombing the villages to kill people, destroying crops and contributing to the antagonism of the countryside. In that military campaign — the main protagonist of which was Hafizullah Amin — the Russians definitely participated. They must bear heavy responsibility for allowing that to occur Yet I think if you look at Russian policy you will see that the intervention in December of 1979 was an ultimate resort.

I'm pretty convinced that from early 1979, the Afghan Party was asking for Russian troops to come

Continued on page 30

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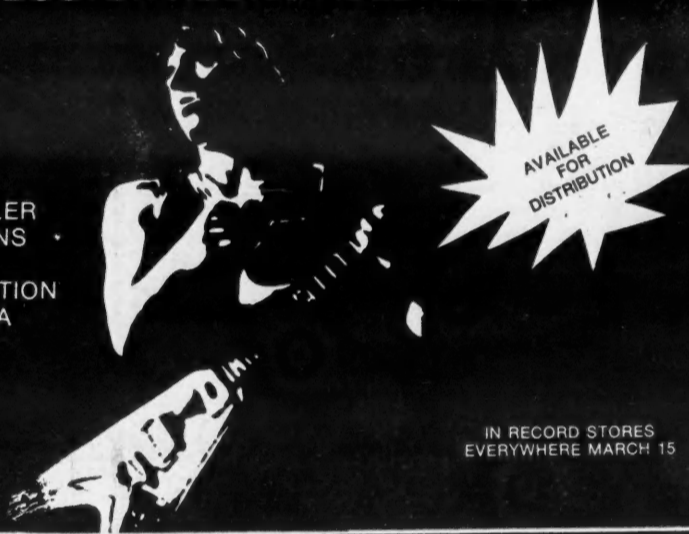
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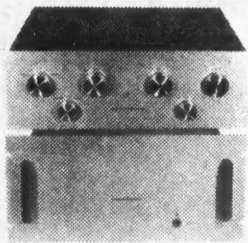
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Afghan

Continued from page 28

in and help. The Russians refused to send troops in early '79. They tried to come up with various other solutions. First of all, they tried the military solution, which failed. By the summer, they were trying to put together a coalition government of exiled people like Babrak Karmal (who's now president) and some of the moderate guerrillas in Pakistan; that didn't work. In September they tried to get rid of Amin altogether by assassinating him, and it didn't work. He turned the tables on the Russians and assassinated their man, the helpless and rather figurehead character, President Nur Mohammad Taraki. But the Russians, as we know, don't give up; when they came in, in December, they made no mistake this time . . . I say all this to point out that the Russian policy in Afghanistan has been an extremely cautious one. They tried every other solution. I'm not saying it's justified for that reason, but we must be clear about it.

What the Russians will do now, I think, is as follows: their optimistic scenario is to hold the fort for two or three years to build up the Afghan army and Party. They will not, I think, chase every guerrilla over every mountaintop . . . They know the guerrillas are people who

tend to fight when they think the enemy is weak and (who are) not so enthusiastic when the enemy is strong . . . Their pessimistic scenario is that the nationalistic hostility to the Russian intervention is so great that they will not be able to build up a new administration and army, that Afghan factionalism will prevent a unified government from being established and there will be years of low-level civil war . . . Now, it would appear that the Russians at this point are very unpopular, but I wonder what the situation's going to be a year from now. The rebels are much less angelic than many people think they are . . . We know from North Yemen what happens when you give lots of money to tribesmen — you end up with a lot of very well-armed and very rich tribesmen, but they aren't anybody's organized army. Secondly, there is in Afghanistan a long tradition of brigandage. It isn't all brigandage, but the Afghan rebel who captures a Kalashnikov rifle can sell it in the bazaar in Pakistan for \$1100 — nearly nine times the average per capita income in Afghanistan. A rocket-launcher sells for more than \$2000 . . . Moreover, the guerrillas are people who frankly oppose social reforms . . . And from all the evidence — and it's very fragmentary — there is not only no unified opposition, but even the nine feuding rebel groups based in Pakistan do not control the situation inside Afghanistan itself . . .

There is some talk on the left that a

true revolutionary was ousted by the Russians because they were terrified by the prospect of a real revolutionary state being established on their border. This is absolute nonsense; Amin was a vicious, murderous character. He himself admitted that more than 12,000 people had been killed by his secret police. He was universally loathed in Afghanistan . . . To have gone on supporting Amin would have guaranteed indefinitely the civil war, because Amin was unable — and refused, despite considerable Russian pressure — to go slow on reforms that were provoking the population, and on the military campaign . . .

If I criticize the Carter administration for creating a cold-war climate in the latter half of 1979, . . . I think the Russians must also be blamed for mishandling the strategic talks. By their policies on the Backfire bomber, for example, they simply gave arguments on a plate to the American right . . . Secondly, such things as sending Andrei Sakharov to Gorky — that's a stupid, repressive policy which, again, serves the right . . . The other point, however, is that the way US policy toward the Soviet Union was going in the latter half of 1979 simply made it not viable for the Russians to continue treating America as a serious negotiating partner . . .

My surmise — and it's only a surmise — is this: that, had the negotiations between Moscow and Washington been going well in the latter part of last year, the

Russians would have borne the cost and disorder of the situation in Afghanistan with Amin, and would not have sent in troops. They went into Afghanistan because Carter's incompetent and utterly unpredictable foreign policy had removed a constraint on their going in . . . (And) the more the CIA and Pakistan arm the Afghan guerrillas, the longer the Russians will stay in their present strength in Afghanistan . . .

The Russians, of course, should leave. But if you call for them to leave Afghanistan, you must also call for the cessation of all counterrevolutionary assistance to the rebels by Pakistan, China, Saudi Arabia and the US. Any third policy is just hypocrisy. Secondly, in my view, the situation there is not ripe for pushing ahead with radical social reform. It's going to take a long time for the wounds of this business to heal. Some kind of neutral, or compromise, government would be by far the best thing the country could have, because the social and political base of the revolutionaries was narrow, and it's even narrower now. But if some cautious government is established, it must be one that respects the reforms and advances which the revolutionaries have tried to carry out. There must be no reversal of the land reform, no restitution of the bride price . . . no reactionary imposition of previously abolished Moslem social practices. That is what is realistically possible in Afghanistan itself.

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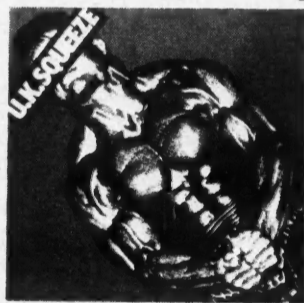
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Sporting eye

Four on the floor: Cardinal virtues in Indiana

by Charles P. Pierce

INDIANAPOLIS — From a purely basketball standpoint, there was a perfect logic in putting this year's NCAA basketball final round in this town. The state of Indiana is bonkers over the sport to start with, and this affliction is in no small part responsible for Bobby Knight's continued employment as the state university's coach despite excesses that would have done in any coach, no matter how successful, anywhere else. Only Hoosiers would put tax dollars toward the salary of a basketball coach who has all too recently become the closest thing the Commonwealth of Puerto Rico has to Dr. Richard Kimble.

Further, Louisville, Iowa, UCLA, and Purdue hit town in the middle of the state's high-school-basketball-championship tournament, which annually whips the populace into the kind of frenzy that Birch Bayh can only fantasize about producing. In fact if Bayh had chosen the afternoon of, say, the Shelbyville-Broad Ripple clash to announce his conversion

WideWorld



Tryin' one: Griffith goes up against Wilkes in the final.

to the Moonies, he'd be panhandling the Lincoln Memorial long before half of his constituents had pried themselves away from the television long enough to get wise.

(Broad Ripple's Rockets, by the way, instantly became the favorites of a great

number of the weekend's *turistas*. It was hard to say whether this was the result of some atavistic kick that required rooting for any team that dared bill itself as "Ripple High" or of an understandable fascination with one of the Rockets, a 5-foot-4 guard named King Duke.)

And from a purely basketball standpoint, Louisville's 59-54 victory over UCLA on Monday was perhaps the finest NCAA title game in several years (even Magic Johnson vs. Larry Bird, in 1979, while certainly charismatic, was essentially a blowout). "This was probably the toughest NCAA championship game ever," UCLA coach Larry Brown said later. "There was a lot of defense out there."

With the bizarre new 48-team draw taking out not only all the favorites, but all the popular dark horses as well (Georgetown will receive few endowments from wagering types, and may, in fact, be getting a few invoices in the mail), the Final Four comprised teams that had lost to Iona, Michigan, Washington State, and Wisconsin by an average of 13 points. All weekend, coaches of teams with superior records to the finalists' walked around dazed, like so many Richard IIs. Syracuse's Jim Boeheim, for example, was still complaining about the technical foul he had gotten a week earlier that had helped the Orange lose to Iowa. "I was just talking to my kid," Boeheim would say to anyone who would listen. "That guy had just been touchy all night." Then he would wander off to find other sympathetic ears.

Louisville came out of it all a legitimate national champion. The Cardinals won 33 games this season, more than any of the previous four NCAA titlists. They had the splendid (and soon to be very, very wealthy) Darrell Griffith, who dominated the last weekend of the tournament in a way no player has since the graduation of Bill Walton. And Louisville

Continued on page 34

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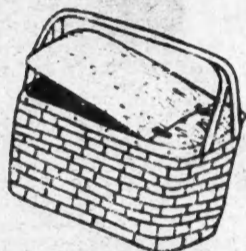
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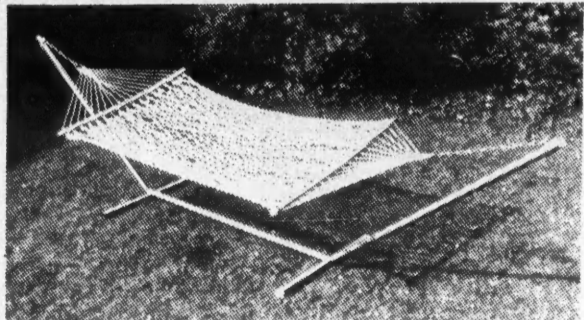
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NCAA

Continued from page 32

ville marked up the most impressive tournament win of any of the four semifinalists, an 86-66 drubbing of powerful Louisiana State. And they won that game after Griffith was rendered relatively ineffective by early foul trouble.

Still, those people "deplaning in Indianapolis last weekend curiously considered Louisville neither a favorite nor a dark horse. Rather, there persisted a widely held belief that the longer the Cardinals stayed in the national tournament, the more time they would have to come up with a creative new way to blow it.

But you weren't able to ponder this theory very long. Take three steps away from the airport's luggage carousel and you'd collide with a long table behind which sat a smiling Indianapolis lady. The table was festooned with posters, handbills, and buttons. The lady was festooned only with buttons. All the gimcrackery endeavored to convince you that hosting the finals was the greatest thing to happen to Indianapolis since George Rogers Clark folded the franchise.

The purely basketball standpoint is no longer adequate for assessing this tourna-

ment, not when city fathers spare no expense to emphasize continually why their burg deserves the honor of hosting it. All weekend long, the ladies at the tables would appear at different places, smiling, being helpful, and dispensing directions and free chewing gum.

Near the registration desk in the packed lobby of the Hyatt Regency Hotel, an undercover police officer has just busted a man in a green windbreaker. The man attempted to sell the officer a ticket for this afternoon's semifinal double-header. He was asking \$125, which is about four times what the NCAA considers the entire final round to be worth. The police officer is explaining this. Around them, other men in windbreakers are scattering to other parts of the lobby.

Scalpers, one supposes, have been with us always, but this kind of monetary interest hasn't. There used to be certain things about the national finals that you could depend on. They would be held in the Cow Palace, in San Francisco. Michigan would be there, as would Wichita State, which would have six players with blond crew cuts and at least nine who were named Stallworth.

Now, though, the Final Four is an event, just as Indy and the Derby are events. For participating schools, it coin-

cides neatly with the vernal equinox and its baccalaureate equivalent, spring break. But even beyond that, people now come to the Final Four whether they have any partisan interest or not. (One such crew, Team Cleveland, has become so famous for non-partisan fervor that it annually appears on local TV.) And there are so many hustlers present that one can eat or drink for the entire weekend simply by looking like a shoe salesman or a point guard.

The city hosting the Final Four, then, must be aware that it is also expected to turn into Daytona Beach for the weekend. But Friday night convinced many out-of-towners that while Indianapolis may be fully capable of hosting the national finals, the Final Four would appear to be well beyond the city's capabilities.

At bottom, Indianapolis has more banks than Worcester but far less excitement. What it does have is monuments and floodlights. In the affluent northern suburbs, even the churches are floodlit. The Methodists have three floodlights, while the Baptists have four.

In the city, only the monuments are floodlit. Confused drivers can toot on for blocks, looking for what they are sure is a McDonald's opening. At 9:30 on Friday night, there was absolutely no one on Washington Street, one of the city's main

thoroughfares. All the monuments were lit up, though. The whole place looked as though the United States, having seen the coming of the fall of Western Civilization, had gone out and built some ruins in advance so that future archaeologists would not be driven to waiting on tables. The number of big sandstone thingamabobs will probably convince these scientists that Indianapolis is where our culture worshiped.

All of this prompted metaphysical speculation as to whether the natives actually knew how bad things were. Great discussion turned on the question: if a tournament falls in the city, and no one's there to hear it, does it really make a sound? Informal soundings of the populace were taken.

"No one goes downtown at night," explained a young lady who frequents one of Indianapolis's hot spots, a bar some 20 minutes north of the city. "It's just a bad neighborhood."

"Christ," said one Final Four veteran, "this is worse than Salt Lake City was last year, 3.2 beer and all."

Bored or fearful of being mugged by statuary, many people in town stayed in the hotels at night. The Hyatt was the host for the national basketball coaches' convention. For three days, calling someone "coach" meant getting the attention

Continued on page 36

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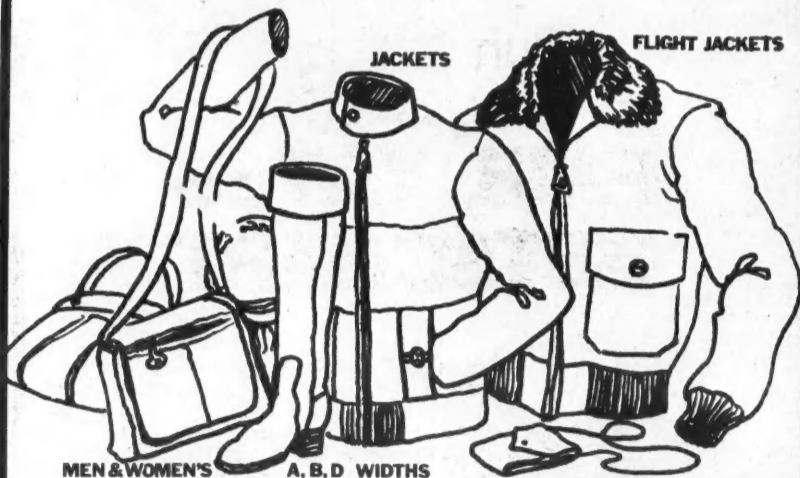
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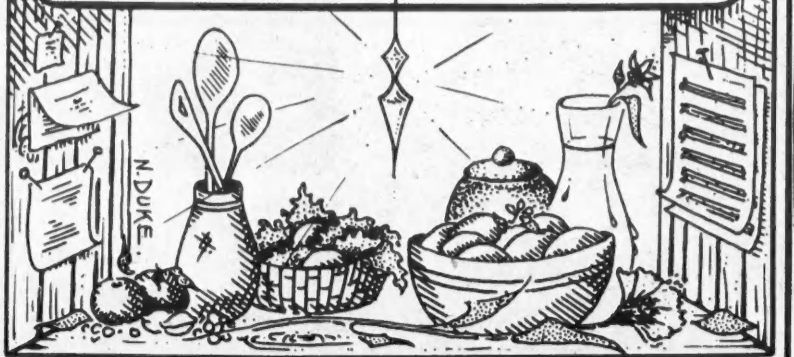
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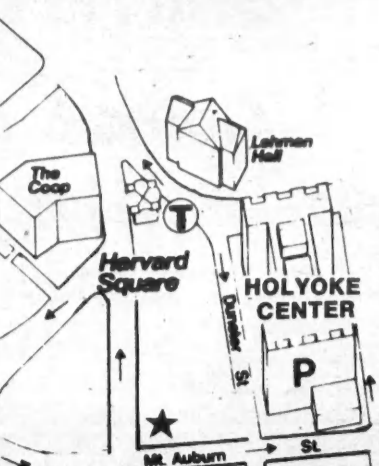
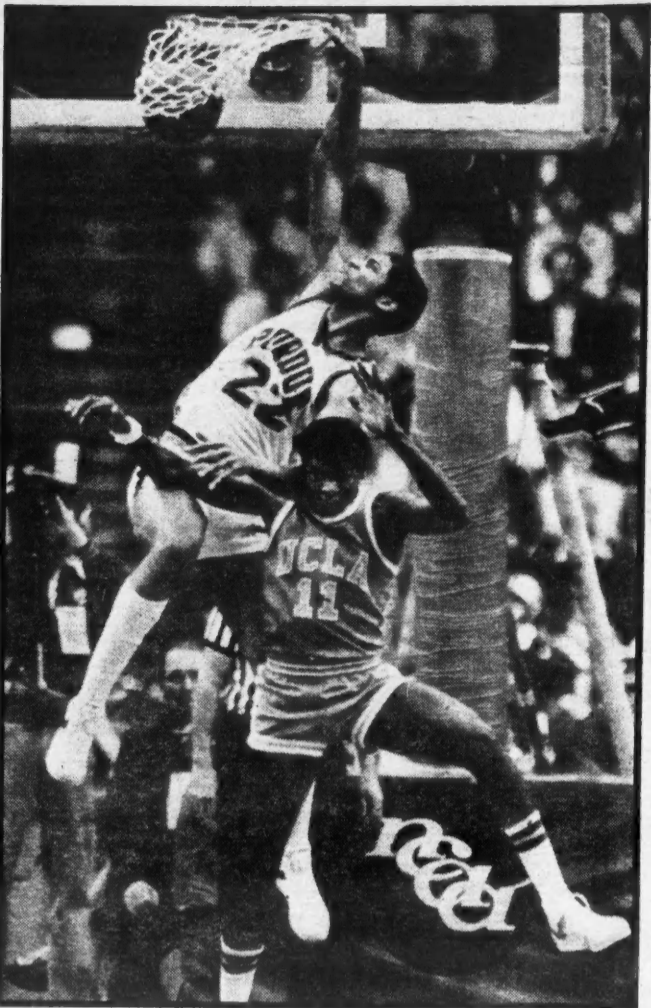
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High-percentage shot: Carroll doing what he does best, over Sanders.

NCAA

Continued from page 34 of the entire lobby.

At some point in the evening, Michael Madden of the *Globe* and I were standing by the elevators in the Hyatt. A tall man stood beside us. Madden, no fool, spoke up.

"Hey, coach," he said. The man stuck out his hand.

"Hi, Coach McKinney, Kentucky State."

I shook his hand. "How you doing?" I said genially. "I'm Coach Pierce from St. Michael's, and this is Coach Madden from Suffolk." We chatted for several minutes. I told him that we almost got a good inner-city kid up to Winooski, but that Boston University had stolen him away. "Yeah," Coach McKinney said, "that's a bitch."

"We're not worried," I told him. "We're not much, but I think, if we play our cards right, we can get another Iona up there." Madden and I broke off the dialogue there. You can push that sort of thing too far at a coaches' convention, and neither of us wanted to be found six days later under a pile of unemployed assistant coaches.

The NCAA had not seen fit to accredit this journal, so I was taking the scalper dialogue very seriously.

Not half as seriously, however, as some other people. Boston basketball entrepreneur Bob Wild, for example, had run a promotion earlier in the year in which the prize was two tickets to the Moscow Olympics. Times being what they are, the plan became unworkable. Given a choice, Wild's winners decided they would like to go to the Final Four. As of 11:15 p.m. on Friday, Wild was casing the lobby of the Hyatt for tickets for his two lucky winners. "Six hundred dollars," he was heard to say, "is too goddamn much."

Patience is the key to buying tickets at this event. Up until the first semifinal game, scalpers can get whatever the market will bear (\$125 to \$300 per session this year). After that, the prices go down. Fans of the teams that lose in the opening round decide that Monday's consolation match isn't worth missing that big sales meet-

ing in Evansville. A buyers' market develops.

Through various means, including entreaties to at least two respected journalists, the *Phoenix* managed to score one in row KK just before game time on Saturday. The *Phoenix* also turned down several offers on the way to the arena. The *Phoenix* could have left town considerably wealthier than it was when it arrived.

Both semifinal games stayed close. What happened was that Griffith grasped control of his game early, and Purdue center Joe Barry Carroll, who'd been expected to dominate the middle against UCLA, never grasped much of anything at all.

Griffith hit for 16 of Louisville's first 18 points. More significant, there wasn't a jack-knife, double-clutch, 'round-the-world, rave-up slam among them. Hell, there wasn't even a lay-up among them. They were all classic jump shots from between 15 and 20 feet, launched from the fingertips at the apex of the jump, which, in Griffith's case, means about 46 inches above the floor.

Iowa guard Ronnie Lester came out hot as well, scoring 10 of the Hawkeyes' first 12, only to have his chronically bad knee give out for good on a drive with 7:47 left in the first half.

Without Lester, Iowa was forced to move forward Vince Brookins back to guard and to try to jam the ball inside to Steve Waite and Steve Krafcsin, the two 6-foot-10 forwards who would normally spell each other. It worked for a while. Brookins, while no ball-handler, can usually shoot, and the inside play of Waite and Krafcsin caused Louisville to pick up four team fouls in the first four minutes of the second half.

But the Hawkeyes got impatient. God alone knows what the two big guys were thinking of when Waite tried an alley-oop pass to Krafcsin (alley-oop passes rarely work when the alley is standing about eleven inches from the oop). Louisville went up, 53-43, let Iowa crawl back in by not having the faintest idea of what to do in a spread offense, and put it away only with 2:33 left, when guard Jerry Eaves's driving layup put them up, 72-67.

Continued on page 38

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NCAA

Continued from page 36
and, more important, fouled out
Krafcsin.

In the other game, UCLA brought back all the things we'd almost forgotten: the classy uniforms, the awesomely efficient U-C-L-A locomotive cheer, and the UCLA Song Girls, from whom the Dallas Cowboy Cheerleaders stole everything they allegedly have. There were a few changes, though. There was only one Bruin mascot; there used to be two, male and female. Perhaps this is what Title IX will ultimately bring us to — androgynous mascots. This specimen looked more like a tall, furry duck.

The game was agonizingly bad through the first nine minutes. Purdue coach Lee Rose substituted on almost every dead ball, presumably to keep his players interested. Aware that Mike Sanders, his 6-foot-6 center, was physically overmatched by the 7-foot-1 Carroll, UCLA coach Larry Brown had forward James Wilkes muscle Carroll from behind while also having one of his two guards cheat toward the baseline to help in the front.

Carroll is an interesting case, a phlegmatic player expert in one area of the game and glaringly deficient in others. He is master of quick low-pivot moves. "The way to handle Carroll," said one coach who had beaten Purdue earlier in the year, "is to make him handle the ball." Beyond his first step, Carroll does not drive well, and he plays uninterested defense at best.

Eventually, Carroll was so frustrated by UCLA's using him for a heavy-bag workout that he picked up Sanders and flung him out toward the corner. While prone, Sanders heard the referee whistle him for a foul.

UCLA managed to go up by seven at intermission. Early in the second half, the Bruins got their transition game rolling, with guard Rod Foster outstripping Purdue's slower backcourt, as well as the TV coverage, on occasion. Only a six-points-in-a-minute run by Boilermaker guard Keith Edmonson kept Purdue, as they say in a political year, viable.

Word of Carroll's defense apathy has gotten around. For a seven-footer, he inspires no fear in opposing players; UCLA had been taking the ball to him all day. With 6:15 left, Ernest Maurice (Vandeweghe eschewed a 10-footer and came at Carroll



Defenseless: Carroll watches Wilkes.

down the baseline. Both players went up, and Vandeweghe, arriving first, slammed the ball through. Rod Foster's face went blank for a moment, then lit up in a grin.

The game rocked back and forth the rest of the way. Carroll began to get position down low and kept Purdue alive, but with his team trailing 63-60, Drake Morris took a completely unwarranted swan-dive running jumper from 18 feet. Carroll, visibly furious, took his time coming back to the end of the court that had proved so foreign to him.

For a great while in Monday's final, it appeared that the general pre-tournament perception about Louisville had been true after all. It seemed entirely possible that the Cardinals would leave Indianapolis remembered only for popularizing the High Five, the first innovation in pre-game handshakes in nearly ten years. Simply, one gives somebody the High Five by slapping palms with him at arm's length above one's head. Before each game, the entire Louisville team would give each other the High Five, the odd total being accounted for by forward Wiley Brown's missing left thumb (Brown's artificial thumb doesn't count).

Brown, Derek Smith, and Rodney McCray, Louisville's muscular front line, came out in the first half and threw up a series

of layups that could have been used to construct a truly elegant fireplace, had the players not lacked a grate and some random andirons.

"We were rushing our shots," said guard Jerry Eaves. "(Denny Crum) was mad, and he had a right to be."

With four minutes left in the half, Darrell Griffith grabbed the game by the neck again. He swooped down on Vandeweghe, blocked his shot, led the fast break downcourt, and sent Derek Smith slicing down the middle for a lay-up.

The numbers Griffith rang up for the tournament seem to confirm the feeling that he was operating on a different level from the rest of the players'. He seemed to be playing in a different game. He scored 57 points, hitting 23 of 37 shots from the floor. He had nine assists and four steals. He committed only four fouls. "Darrell Griffith," said Larry Brown, "is the kind of leader you have to have to win the NCAA." UCLA's Foster tacitly acknowledged this by once slapping Griffith a surreptitious Low Five as they both moved downcourt.

Even with Griffith permanently in residence in the ozone, Louisville barely survived the half. Foster, one of those rare players who is just as astonishingly fast with the ball as without it, began to penetrate easily

once Crum removed Eaves from the game, after the latter had gone out of control for a few minutes.

At the half, Crum was livid. His team was down, merely 28-26, but he told his players they were "choking." To his credit, he later apologized. Which isn't to say, given the Cardinals' butchering of easy rebound shots and free throws, that he wasn't absolutely correct.

The second half was infantry work, a masterpiece of man-to-man defense. Brown tried four different players on Griffith, and managed to shut him out for 10 minutes. For Louisville, both Brown and Derek Smith took turns playing up on Vandeweghe's chest, denying him the quick first step he had used so well against Purdue.

Inside, Louisville now began to score, rather than merely dominate (the Cardinals shot 59 percent for the second half, as opposed to the 35 percent they'd mortared up in the first). Rodney McCray, who had subbed all year for his injured brother Scooter, continued to have the second-best tournament of any of the Cardinals, pulling down 11 rebounds on his way to the all-tournament team.

Still, UCLA clung to a lead. With the Bruins up by four late in the game, Vandeweghe broke loose down the right lane on a fast break. Behind him, Jerry Eaves sprinted on a diagonal course,

hoping to cut off Vandeweghe's angle to the basket, and got there just in time to disrupt that first step. Forced out of the rhythm of his normal one-two, Vandeweghe was unable to get the ball to the glass and instead flipped it long, off the far side of the rim.

"The ball just wouldn't go down," Brown said later. "We were up four, and one of our stars gets a breakthrough..."

Had Vandeweghe hit the lay-up, UCLA would have had a six-point lead and Brown would have felt safe going into the zone he so desperately wanted to play. With five minutes left, he went to it anyway. Michael Holton fed Vandeweghe for a 54-50 lead. Those were the last points UCLA would score.

After that, Louisville ran nine straight. "We've done that all year," Jerry Eaves said. "Usually it's 16 points to the other team's two. I thought coach Brown did well keeping it to what it was." Eaves, a poised and hyperarticulate freshman, tied the game himself, blazing down the middle of the zone and holding off Cliff Pruitt for a lay-up. Which is one of those shots that makes you either a lead speaker at every alumni fund-raising dinner or next year's third guard. Thirty seconds later, Griffith put Louisville ahead to stay by nailing the last of his parabolas from the circle.

The Cardinals picked the final two minutes of the game to go from saturation bombers to snipers at the free-throw line. And UCLA's last chance clanged away when Vandeweghe missed a corner jumper.

"There's no need for vindication," Crum said when asked if this win made up for the Cardinals' previous eccentricities in NCAA competition. "My record, and Louisville's, compares to anyone's in the country."

Except, perhaps, with that of the aforementioned UCLA Song Girls, who, unlike their basketball squad, are still undefeated in NCAA-final play. Unleashed at the Final Four, however, they do tend to take patrons' minds off what they have come so far, and often paid so much, to see (although, to be fair, the average attention span of a Final Four fan is roughly sixteen ounces).

The Song Girls were finishing up their dance routine at half-time of the final game. At one end of the floor, several Louisville players emerged and began warming up for the second half. Somewhere to the rear of row KK, a patron took deep personal affront at this.

"Get those goddam basketball players off the floor," he loudly suggested. "How ridiculous can you get?"

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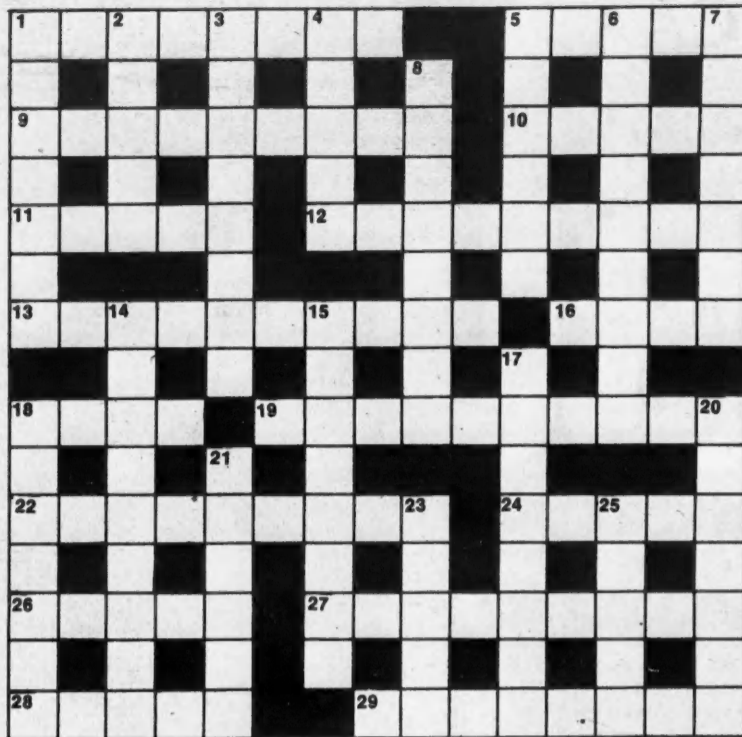
by Joanne Fedorocko

ACROSS

- 1 Air I assume is suitable for a god. (8)
- 5 1 or 3 or 6, *et al* — understand? (5)
- 9 Take to court because writing precious. (9)
- 10 I am caught in the middle, I'm turned around — wind up in this place. (5)
- 11 Illuminated about 100 within the law. (5)
- 12 Addled pundits, *i.e.*, are questionable. (2,7)
- 13 Laborer is right to get rid of a staged fight. (10)
- 16 Waters tree; barks at windows. (4)
- 18 Bad actor sent back after a wet nurse. (4)
- 19 Inferior writers of verse — they take samples of reputable one! (10)
- 22 Africa's diocese has no head — let it stew. (9)
- 23 Spirited game is doubly positive abroad. (5)
- 26 Chore is muddled but colorful. (5)
- 27 One who really sinks his teeth into his work. (9)
- 28 Royal family is very like a coupe, it seems. (5)
- 29 Adventurous girl swallows most of LSD and quietly turns into a tasty berry. (8)

DOWN

- 1 It's common to hear you inside a tree. (7)
- 2 He practices mind over matter in turning gas to ice water. (5)
- 3 Deity rebuilt with tin to achieve oneness. (8)
- 4 Nothing to begin with, but addition of 1 gives you island group. (5)
- 5 Have mother beg for material. (6)
- 6 Moon goddess climbs into jar to crystallize. (9)
- 7 Instant afterthought provides muscle. (7)
- 8 Learn to adapt when barely literate? (8)
- 14 Raised cuckoo fish for Hindu work. (9)
- 15 Grazing expression to produce music. (8)
- 17 Bad spirit, like fashion, comes down on us. (8)



- 18 Worker embraces upcoming German composer and it's taken as an insult. (7)
- 20 Look about just as Latin returns for quality. (7)
- 21 Has a calling for speed. (6)
- 23 Expensive failure occurs in Con Ed's electrical system. (5)
- 25 Queen initially after terrorists with one trailing Middle-Easterner. (5)

Last week's solution (acrostic)

Through the material fact of preservation, time challenges time
Layer upon layer, past times preserve themselves in the city until life itself
is finally threatened with suffocation; then, in sheer defense, modern man
invents the museum.

— (Lewis) Mumford
The Culture of Cities

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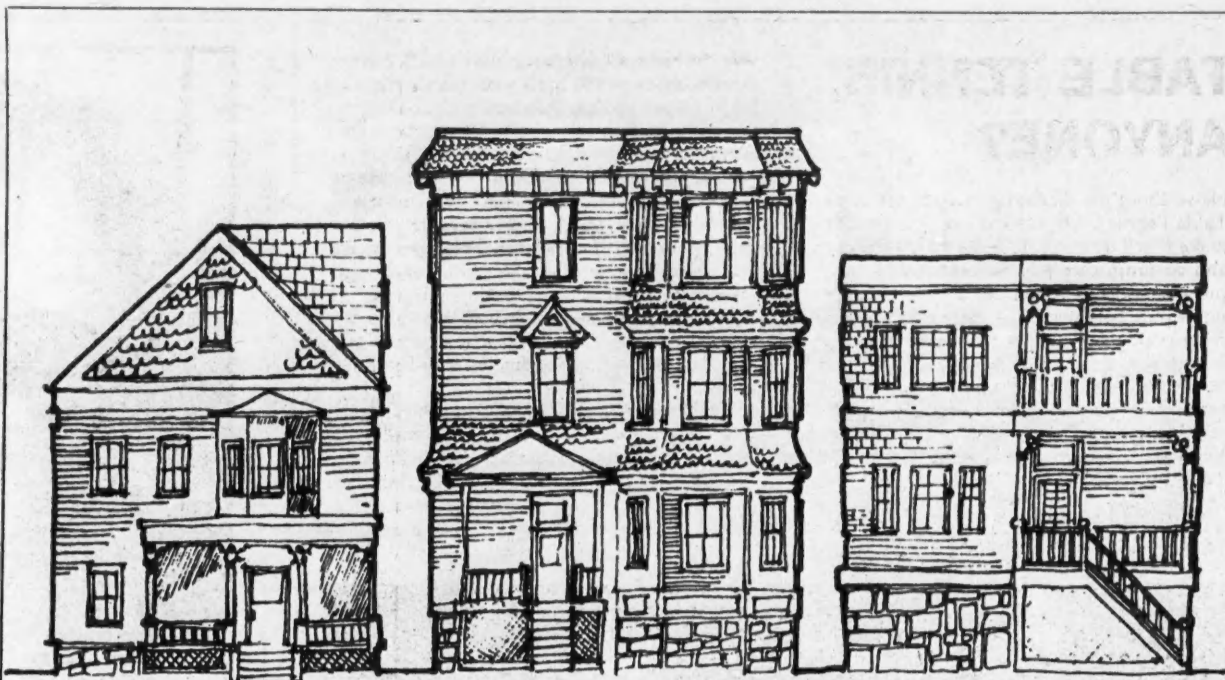


Bad connections

How can women get ahead if they can't even get heard?

Urban eye

edited by Barbara Wallraff



YOUR BUILDING EQUITY

Maybe this seems an odd time of year to consider insulating your home. And maybe it doesn't, particularly if you want to do the work yourself. For one thing, it's a pleasant season for putting around unheated, uncooled spaces, such as attics. For another, the Boston Building Materials Cooperative (BBMC) later this month will be starting its second annual series of classes in basic home-maintenance skills, such as (surprise!) blowing cellulose insulation into attics and walls. The series of six classes is free to members (membership costs \$10 per family per year) and is conducted separately in English and in Spanish.

The BBMC has other ways to help you carry out energy-conservation plans independently and economically. It sells materials — storm windows as well as (surprise!) cellulose insulation, vapor-barrier paint, and most other stuff you need to insulate a house. Co-op staffer Mordechai Liebling brags

about the prices (which include delivery): a 30-pound bag of blown-in cellulose costs \$5.60 from the co-op, while "the closest cheapest price I've found in Boston is \$5.99," he says, "and for a storm window, our average price is \$5 less than you'd pay for the same storm window at, say, a lumberyard."

The co-op also rents out a cellulose-blowing machine for \$30 per day. It has prepared a how-to manual on insulating, which it gives away to members. And it provides technical assistance to members who need help beyond that given in the classes and the manual; the per-hour rate for this is equivalent to the member's hourly wage.

This unique cooperative, founded by John Rowse, is now two years old and has over 100 members. It operates on principles similar to those of food co-ops — which means, yes, you have to work for the BBMC if you take advantage of the benefits of membership. For every \$30 you save on materials, you work one hour.

The Boston Building Materials Cooperative, 52 Plympton St., Boston; 542-5842, is open Monday through Friday from 9 a.m. to 5 p.m. and Saturday from 9 a.m. to 2 p.m.

— B.W.

WORK BOOK

When you're looking for a job, some wet blanket always reminds you that most job openings never appear in the help-wanted ads. This hackneyed fact of life can actually work to your advantage, by thinning out your competition — if you know how to go

after the unadvertised jobs.

The new *Boston Job Bank: A Comprehensive Guide to Major Employers throughout Greater Boston* (\$5.95) seems a likely place to start your search for those elusive professional, technical, or "entry-level" office or

sales slots, for this book tells you who generally needs such employees. It describes about 500 of Massachusetts's largest employers (mostly in the Boston area) in terms of general categories of professional and pre-professional people they hire, it reports their employment-outlook projections, and it gives names and addresses of contact people. These alphabetical listings are cross-indexed by occupation and by industry, so you don't have to wade through them all to find your best targets for resumes.

In fact, a quick flip through the indexes may help you decide whether your field or the kind of organization you want to work for is well-enough represented to make buying the book worthwhile. Unfortunately, *Boston Job Bank* includes only employers of 250 or more people (and though they didn't pay to be listed, a few large outfits asked to be excluded, probably because they didn't foresee doing much hiring anytime soon). So if you want, say, a job in advertising, you'll find listed 17 large businesses with advertising departments but no advertising agencies, because none has enough employees to qualify for inclusion.

Sections at the back of the book separately outline prospects for government, teaching, and health-care jobs and sum up the outlook for college graduates.

The *Boston Job Bank* is available at *Words Worth*, in Harvard Square, Cambridge, and at most Paperback Booksmiths in Boston, Cambridge, and Brookline.

— B.W.

THE BOSTON JOB BANK

Covers all industries
Describes over 500 major firms
Lists entry-level professional jobs
Indexed by firm, industry, and job
Special sections on government, medical, and teaching positions

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(This week, the crossword puzzle appears in Section One)

TABLE TENNIS, ANYONE?

News about the recent opening of the Boston Table Tennis Club, in Kenmore Square, didn't make much of a splash in the sports columns, and co-proprietor Joel Singer seems a trifle put out about it. After all, as he's quick to point out, table tennis is the world's second-most-popular participant sport, after soccer. It's good exercise: top-ranked players keep much the same sort of regimen as other serious athletes, to stay in condition for table-tennis matches. There's even a US team, and the new club's pro, David Sakai, is one of its 10 members.

Nevertheless, the club will accommodate dabblers as well as prize-winning paddlers at its eight tables. You don't even have to join to

use the facilities (membership costs \$25 for three months or \$50 for a year, plus a playing fee of \$3 per session, and family discounts are available; non-members pay \$3 per hour, or \$2 per hour if they have student ID). Players without partners are welcome: "We'll always find somebody for them to play with, even if I have to do it myself," Singer says. If you do bring your own partner (or three), you may call ahead to reserve a table. Most evenings, some special event open to all, such as a handicap tournament or instruction, goes on at several tables. Saturday night is women's — uh, "ladies" — night: females play for half-price.

The Boston Table Tennis Club, third floor, 542 Commonwealth Ave. (the Shawmut Bank Building), Boston; 247-8410, is open Tuesday from 6 p.m. to 11 p.m., Wednesday through Sunday from 7 p.m. to midnight, and Saturday and Sunday from 1 to 6 p.m.

— B.W.



Michael Grecco

Boston Table Tennis Club pro David Sakai



FUTURE TALK

No matter how many monkeys you've got and how much overtime they put in, they just couldn't type all of Isaac Asimov's books. He's too quick for them, having already written more than 200 volumes (including two each of a *Guide to Shakespeare* and an *Interpretation of the Bible*) and steadily turning out more (the last 100 opuses have taken him less than 10 years).

Asimov's output seems especially staggering in that he finds time to do other things — such as reminisce at the Boston Public Library this Wednesday evening about his work in general and about his science fiction in particular. He's titled this free talk "Escape to Reality," which is enigmatic even for him. The lecture is one in a three-year-old series, "The Writer in Society," held on the first or second Wednesday of each month, October through May.

Throughout April, in connection with his talk, the library will be exhibiting as many of Asimov's titles as it can lay hands on, or nearly all of them. The display will fill all of the exhibit cases on the first and second floors of the research-library building. "Escape to Reality," by Isaac Asimov, will be held in the Rabb Lecture Hall, on the concourse level of the general-library building of the Boston Public Library, Copley Square, on Wednesday, April 2, at 7:45 p.m.

— B.W.

THE ROVING EYE

Do you give a damn about natural foods?

No, no, no. Absolutely no. I have no input into it, but they are kind of very boring. I don't eat them myself, and I find it very hard to get any good out of them. Negative, I'm negative toward natural foods.

David, insurance representative, Boston

What a question. Yes, sure. I've been a vegetarian for about eight years now. But I know enough not to be taken in by a lot of the garbage and bullshit that you hear. I just use my common sense and eat things as fresh and clean as I can.

Pamela Spicer, waitress, Brookline

Do you mean worrying about preservatives in your food, or do you mean natural, health-type foods that you go to a health store and buy? Bean sprouts and stuff like that? I care about preservatives, yes. That's the only thing. I care, but I don't know if I care enough so that I make a big deal out of it. I give my kids three good meals a day, and not a bunch of Hostess Twinkies.

Susan Staples, housewife, Worcester

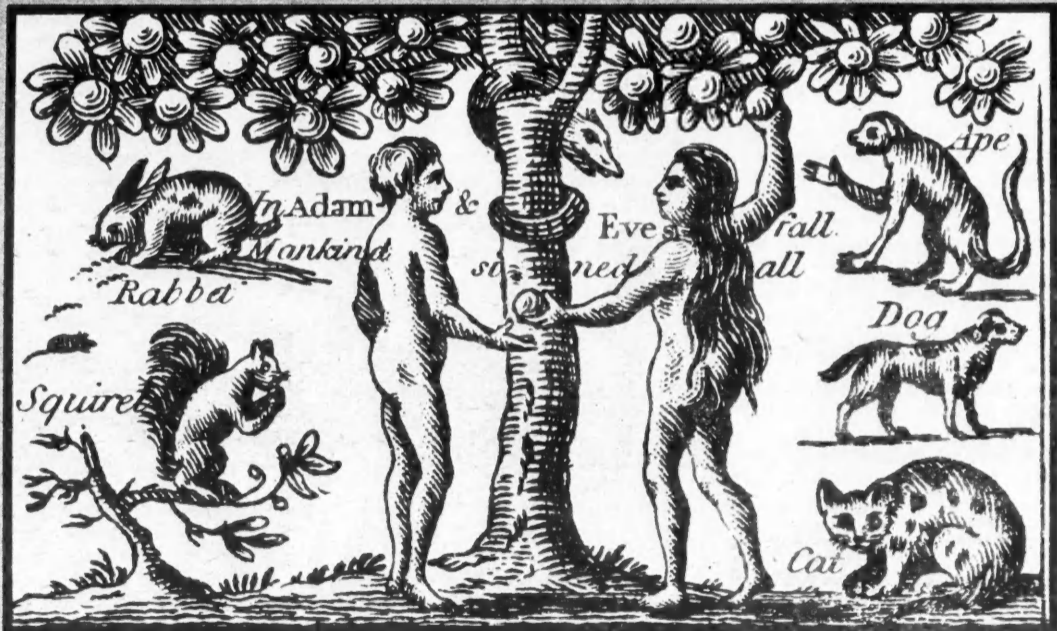
No, I don't give a damn about natural foods. That's it. Absolutely. I have no interest in them, so I don't give a damn about them.

John Bohill, bartender, Allston

I do. I think that you should put good things into your body. That's what I feel. I think it's a whole hype — the things that are natural as opposed to just chemicals. I don't believe in a lot of chemicals, artificial things.

Marlene Wynn, airline-ticket agent, San Francisco

Not that I'm a real advocate of natural foods, but I'm in tune to proper diet and what I eat, whether it's natural or not. I'm not necessarily a natural-food addict. I think my wife has got me tuned to what I eat, because for seven years she didn't eat meat. She ate only fish-and-vegetables type of thing. So she had an



influence on my diet.

Dennis Keating, restaurant manager, Foxboro

Yes. It's good for your health. It's healthier, like a lot of junk foods is bad for your skin and everything.

Laurie Caputo, cookie salesperson, Revere

No, I don't. I've never really had any, to be perfectly truthful. Never even looked into it.

John, executive assistant for manufacturing company, Boston

Yes, I think natural foods are important for anyone's diet today, because of all the cancer and all the

detrimental things that meats and processed foods do to the body.

Rick Cardamone, high-school teacher, Brookline

I haven't really looked into them closely enough. I won't say I don't give a damn; it's just that I don't know enough about them, knowledge-wise.

Mike Belfiore, utility-company maintenance man, Quincy

I enjoy natural foods. I eat both; and if I had a choice, I'd prefer natural foods.

Tom, real-estate developer, out of state

— B.W.



Talking blues

When men and women in the same office don't speak the same language

by F.S. Frail

It's language, we're told, that turns men and women into humankind, that distinguishes us from all other species. We learn to talk long before we learn what learning is, and it's impossible to imagine a sense of self that does not include self-expression.

And yet "self-expression" is hardly the only goal of speech. An unheard message is no better than one that's never delivered, and the complexity of speech — its interweaving of individual vocabularies, syntax, intonation, gesture, posture and even silence — guarantees any number of chances for misunderstanding and missed communication.

In fact, the modes and patterns of misunderstanding, or incomplete understanding, are as rich a subject of study as successful communication. For a decade or so, for example, linguists, sociologists, and psychologists have been examining conversations between men and women. What they've discovered, in effect, is that the sexes don't always speak the same language.

This should startle no one; it's universal enough to have been included in our storehouse of commonplace cultural wisdom, the sitcom. (Lucy, suspecting that Ricky isn't listening to her: "Ricky, I'm going to jump out the window now." Ricky, from behind the morning paper: "Okay, honey, have fun.") But the difficulty that arises when men and women try to talk to one another is no laughing matter. Research on the subject so far has focused on couples — married, living together, or brought together expressly for experiments. The question not yet answered, or even addressed, is this: if people who love each other, or at least have no reason to dislike each other, have problems when they talk, what happens between men and women who work together, and thus are competing?

Faye Crosby, a Yale psychology professor, suspects that the workplace is often the scene of male-female communication problems: "There are some clues, but no hard data yet, that indicate men and women in management have problems communicating." Crosby herself is seeking funding for research into "why interactions fail even when both parties want it to succeed" (between men and women in management), a topic she believes has yet to be investigated. As she points out, the "anecdotal evidence" does exist already; according to Margaret Hennig, co-author of *The Managerial Woman* and co-director of the Graduate Program in Management at Simmons, "It's a terribly real problem, and we've all heard horror stories from women about those times when they just aren't getting

through." In short, scratch a woman executive, and you'll find a verbally frustrated woman underneath.

A common theory developed from research into communication between various kinds of people (whites and non-whites, children and adults, men and women) is that conversation often reflects the parties' struggle for some sort of dominance. A *Psychology Today* article (May, 1979) calls the process "conversational politics." Men, it appears, are more often the power-brokers in their conversations with women, and while some of their power is probably accorded them by the women they speak to, power also comes to them as a result of the interactions themselves. In other words, men use certain techniques and devices — consciously or not — to get and maintain control of conversations, and to keep women from getting control.

For instance, a study by University of California at Santa Cruz sociologists Candace West and Donald Zimmerman found that in conversations involving a man and woman who knew each other, men were responsible for 96 percent of the interruptions that occurred; even when the men didn't know their female conversational partners beforehand, they made 75 percent of the interruptions. Men interrupt women more frequently than they interrupt other men, and more frequently than women interrupt men or other women. And interruption is a way of seizing control; not only is it an effective means of being able to speak your mind when you feel ready to, but if it's used consistently, it demoralizes the person being interrupted. And it is a technique frequently used by men in business. A female sales manager said of her male boss: "The sales director is very successful at what he does, and I know why — it's because he's very aggressive and very articulate. But sometimes when I talk to him, I might as well have a sock in my mouth, for all that I'm able to say anything to him. He cuts me off every third word; I've taken to writing him memos when I have to get a point across."

Maintaining control can also be accomplished by the opposite of this sort of aggression, by withholding participation in a conversation. In her research, Pamela Fishman, a California psychologist, found that although women initiated 62 percent of topics of conversation, they succeeded only about a third of the time in getting a conversation with a man going. Men, on the other hand, succeeded 96 percent of the time. Their greater success lay, it appeared, not in more interesting, imaginative or serious topic suggestions (men and women tended to sug-

gest the same topics — work, current events, etc.) but in women's greater willingness to participate. Women's conversational gambits often met with little or no response ("uh-huh," "hmm") and those replies often came only after long pauses. What success women had in beginning conversations was the result of persistence and the use of attention-getting opening lines like, "This is interesting!"

Like one hand clapping, one voice speaking doesn't make a sound — or, at least, not a conversational sound. A woman who addresses a man but gets no answer has no power; even if the conversation does get going, the woman may find herself playing the role of listener. Men seem to prefer the monologue to conversation, to exchange of comment, much of the time.

The "no reply" ploy often shows up during business discussions conducted by phone. (This journalist, in fact, has often experienced the sensation that the line has gone dead when the party at the other end is still technically connected.) Needless to say, it's frustrating to meet with no response during a phone conversation, because the person's voice is the only "signal" one gets.

And then there's the power — or powerlessness — of the word itself. Robin Lakoff, whose linguistic theories about how women speak laid the groundwork for much subsequent research, has postulated that there are "genderlects," dialects specific to women and men. The distinguishing features of the "female register," as Crosby and her associate, Linda Nyquist, have termed it, are excessive politeness, hypercorrect grammar, and a lack of power. Specific characteristics of the female register include the heavy use of qualifiers ("kind of") and intensifiers ("so," as in "so nice"); words that men never use, such as "mauve"; and words lacking connotations of power, such as "lovely," "cute," etc. Women also dilute the force of their statements by adding tag questions such as "isn't it?" or by raising their pitch in the style of questioning.

Crosby and Nyquist gathered statistical data that substantiated Lakoff's theories, and also did studies to ascertain just how "female" the female register is. They taped conversations at a police station between police personnel and men and women who came to the station on routine matters, such as obtaining dog licenses. Both men and women in this situation fell into the female register in addressing the police officials, using deferential, correct, and polite speech. The police were significantly less polite; as Crosby puts it, "They reminded every-

one of their power and control of the situation." The results thus indicated that the female register is not inherently female, but is used by the less powerful persons in a conversation.

There is also nothing inherently inferior about the female register, but society doesn't reward the use of courteous, correct speech to the degree that it rewards the use of assertive, powerful speech — the "male register," the language of management. Fundamental to this register is its vocabulary, a jargon derived from the military, from sports, and from sex. Betty Harragan, in *Games Mother Never Taught You*, lists some of the terms that come up repeatedly during corporate chats: "bottom line," "flanking movement," "punt," "strategy," "bitch." Harragan's supposition that women usually don't know the jargon, and thus end up outside the "team," seems less than convincing, but it may well be true that women don't always feel comfortable using the vocabulary, even when they're entirely sure of its meaning. In some circles, a woman's use of the lingo might seem an attempt to be "one of the boys," as one woman executive put it, an effort often distrusted and scorned by the boys themselves. And since many women are more verbally skilled than their male peers (especially where discrimination has required overqualification for women), it may seem a regressive step to them to use jargon when a more expressive vocabulary is at their disposal. One woman executive said of a memo she received: "It was about a new company policy and it was written completely in football lingo — 'team spirit,' etc. I know the man wrote it seriously, with good intentions, but I was nearly on the floor laughing at it. It's certainly not the way I would ever choose to express my ideas."

Women may be more articulate about their emotions as well as their ideas than men, but afraid to use their skill because it might put a less skilled man on the defensive. (Emotionalism itself, it goes without saying, is not rewarded. And it is most often regarded as a peculiarly female trait, especially by male bosses or co-workers who never view their own tirades as "emotional.") And verbal aptitude doesn't guarantee them an audience from men anyway: the following experience is common enough in women's management careers to be a parable. The woman makes a suggestion at a board meeting; the idea meets with little or no response from the other members, usually men. Later, one of the men reiterates the woman's idea as his own, whereupon it is well-received, discussed, accepted. There is no deliberate plan to disregard the woman's suggestions — the men just



don't listen to what she says. As attorney Charlyn Burton-Goldman puts it, "Men aren't used to women's saying anything significant — or at least, they're not used to expecting women to say anything significant."

Part of this deafness may come from men's view of the goals of conversation. Especially in conversation with women, the stereotypical man is seen as didactic, tending to lecture rather than asking for ideas or an exchange of information. Conversation is less participation, more competition. This stereotypical man sometimes seems preoccupied when a woman talks to him, probably because he's thinking about what he's going to say when she's finished. In Charlyn Burton-Goldman's words, "They don't hear you; they've developed patterns of appropriate responses, which are really non-responses, similar to the answers parents often give their children when they're not actually paying attention to what the child is saying. When I first started practicing law, I would be in the midst of discussing some esoteric point in a contract, and I'd get the feeling that I might as well be giving the man my recipe for meatloaf. I was often tempted to say, 'And here I put in a cup of mushrooms,' just to see if they'd even notice."

And where do men's lectures leave women? Well, it's become a truism that little girls are taught to be passive, but most truisms contain a good measure of truth. Women who find themselves being lectured to are apt to put up with it, no matter how assertive they may be otherwise. Perhaps they're stuck on the sort of advice that used to be handed out to teenage girls ("I really like this boy in my class, but I don't know what to say to get him to talk to me..."). Or perhaps they are still prey to the "it must be me" syndrome, the feeling that men are right never to seek their thoughts or opinions.

But if women are less than aggressive in conversation with male peers and bosses, they are likely to be passive about their careers in general. In an arena where knowledge is power, the worst kind of passivity can be inattention to how things work. Says Arva Clark, research director for the Simmons Graduate Program in Management, "Women don't

know how to analyze their environments and they don't even know that they need to do so." In this view, women tend to focus on themselves, on how they can perform the task at hand or improve their own performances. They are less likely to gather information before going ahead with what they think is best. In the process, they may violate the unwritten code of the office, may step on toes they didn't even know existed. They may wonder why their good work isn't recognized or rewarded, but they're not as likely as men to inquire why not. Or if a woman does decide to ask for a promotion or a raise (see box), she's apt to approach the question as being strictly between her and her boss — she doesn't ask about others' salaries or others' strategies.

But there are other reasons that a woman may not be acquiring the information she needs, not all of them reasons she can control. Often, for example, a woman is expected to do more than her male colleagues (discrimination again; it's a fact of life in many offices), and therefore can't afford the time for informative chat. And there is a double standard yet: a man who strolls from one desk to another, or spends a few extra minutes at the water cooler, is taking a break; a woman's informal discussions are coffee-kitsch.

Moreover, bright young men are much more often adopted as "apprentices," are allowed to attend important meetings as observers, not participants, and are privy to information that helps them immediately in their work. Women are less likely to find such sponsorship, and thus have more limited access to information. (When a woman does find a sponsor, he may be more concerned with protecting her than with advancing her. One woman executive we talked to told of how her boss discouraged her attempts to move into a riskier but more challenging area of the business. When she finally gave up and began looking elsewhere for opportunities, he offered her a job that came with a higher salary than she'd been making, and more status — but little risk. "He wanted to protect me from risks he, not I, perceived, wanted to put me in a 'cloistered' position," she explained.)

Finally, women may not have the time men have for socializing after hours, because of their other "jobs," as wife, housewife, and mother. Arva Clark talked about a woman who complained to her that "at the end of every Friday afternoon, there was an informal understanding at her company that employees stay for a sherry hour. The woman's complaint was that she had to be home by 5:30 to relieve her babysitter. She didn't view that hour as a time for getting as much information, in a relaxed context, as she could. We suggested that she view that hour as part of her job, and arrange with her babysitter to stay an extra hour on Fridays." Unfortunately, it isn't always possible for women to make such simple accommodations.

Men may withhold information from women deliberately, but as often as not, they just don't think to pass it on. A woman might feel that no one ever tells her anything, but it may be because she never solicits information. Says Clark, "Women sit at their desks and expect the information to float across them. Women tend to be perfectionists; they derive satisfaction from a clean desk at day's end, where a man feels he's accomplished something when he's only done 75 percent of his work, but had a good conversation with a colleague."

In their consulting work with corporations, in which they attempt to help women move up into management, Clark, Hennig, and other members of the Simmons program often ask the women they're working with to describe the hierarchy, the structure of their organizations. They ask the women who's in what position and how he or she got there. Often the women have only a sketchy idea, so they also have no idea of what position they should be working toward. Some of their ignorance is due to their belief that "virtue is its own reward"; that if they work long and hard enough, someone else will decide to advance them, and to where. Thus, women fail not only to gather pertinent information, but also to disseminate pertinent information about themselves, such as what they are accomplishing, what skills they have, and the very fact that they want and expect to move up.

So with women being overly passive, speaking a different language, remaining obstructed from information they need, and talking to deaf ears, what's a girl to do? She might start by reading Harragan's book, going on to Hennig and Jardim's *The Managerial Woman* for a serious and thorough examination of some of the problems women run into. *Jane Trahey on Women and Power* is a sharp and witty analysis of corporate power — "who's got it and how to get it," as the cover says. And business schools are offering a growing number of courses intended to help women play the corporate game (Simmons also offers faculty seminars for teachers at other business schools to learn how to assist their female students). Finally, we offer tips gleaned during our research for this article.

1) Be observant. Know your company — learn the language spoken there and the methods used, both formal and informal, that get results. Pick a role model, someone with style and power, and watch him or her perform.

2) Be visible. Jane Trahey suggests joining committees and community organizations and clubs, writing for the house organ and for trade publications. Charlyn Burton-Goldman has found that owning "Halston outerwear, an expensive briefcase that looks it, mentioning that you drive a status car, like a BMW, and that you vacation in Mexico" doesn't hurt either.

3) Put it in writing. If you're tired of going to meetings and seeing your ideas stolen, do them up professional-style and have copies ready to distribute as you make your point.

4) Speak up. This advice is related to the above point. If someone repeats your idea as his own, say "Yes, that is a good idea, and it was a good idea when I suggested it, two weeks ago." If a colleague offers to bring up one of your ideas next time he talks to the boss, don't be flattered; instead, say, "Since you agree that it's a good idea, I'll be sure to tell Mr. Honcho about it right away." And clean up your language. By that, we don't mean blooping out the four-letter words, but using Charlyn Burton-Goldman's method. "When I realized that I wasn't having the impact in my dealing with fellow (male) attorneys that I knew I should have, I decided to figure out why," she said. "I began taping my side of conversations on the telephone, listening and taking notes on conversations between men attorneys, and even consulted a psychotherapist friend of mine about the problem. I decided to throw out all the things I had been taught at my mother's knee about courtesy. On the telephone, I'd play some very childish games — I'm almost ashamed to describe them — to get attention, to be treated as an equal. For instance, I'd put a man on hold for no real reason, and I wouldn't ask him, I'd just tell him, 'Herb, I'm putting you on hold.' I'd wait 20 seconds, even longer if it were long-distance and he was paying for the call, and then I'd come back on, 'Okay, where were we?' It caught them entirely off guard.

"I'd also interrupt frequently and deliberately, again for no good reason, and if they tried to interrupt me, I'd just

Continued on page 13

Dealing for dollars

One of the worst communication problems women have is in talking about money, particularly in asking for raises. Many women simply don't ask, but waiting to be rewarded for hard work and bright ideas can be like waiting for Godot. This sort of patience can only hurt your pocketbook, your pride, and your career; if you don't ask for a raise, your boss might assume you're satisfied with your salary and your position in the company.

Getting ahead and maintaining one's self-esteem are good reasons for requesting a raise, but sheer need also justifies doing so. Sixty-six percent of working women have to work, either because they're single, divorced or

separated or because their husbands earn less than \$10,000 a year. One-quarter of all working women are heads of households, responsible for their own support and that of at least one dependent. Yet on the average, women make only 57 cents to every dollar men earn in comparable jobs. Women start off at lower salaries, and unless they win substantial raises and promotions, they lag further and further behind their male colleagues.

When you ask for a raise, however, you should not cite need as a reason for your request. Your case should be based upon your value to the firm. That's why it pays to ask for a raise after you've done something that demonstrates your ability; in fact, your boss may expect

you to ask for one at such time. In any case, you're bargaining from a position of strength. Betty Harragan, author of *Games Mother Never Taught You*, suspects that many women don't ask for raises until they're feeling put upon, resentful, or desperate, and that as a result they come across as "whiny, emotional females."

As for how to go about asking for a raise, books such as Harragan's give specific advice about how to calculate the amount to ask for, how to negotiate, and so on. Some tips: talk in specifics, give dollar figures. Be ready to explain just what you've done for the company, and be prepared to negotiate the final figure with your boss.

— F.S.F.

The great outdoors

Plantin' in the streets

How does your urban garden grow?

by Eve Goodman

Some city gardeners still plant when the phase of the moon is right, just as they did in the country. People grow fig trees, bok choy, black-eyed peas, even wildflowers in their urban gardens. And they enjoy the same rain that falls in the country, the same sun, and the same insects.

But some things are different for urban gardeners. Some things are in greater supply than in the country, some things less. More souvenirs of civilization are buried in the city's soil. Water is difficult to get if you garden away from your house. Pollutants are more pervasive. There are fewer rabbits but more vandals.

Garden space is always difficult to find in the city, but it has its special rewards. It yields living things from what was nothing new. It may be on a roof, with a view, or in the front yard, where everyone can see. It may be worked with strangers who become friends.

Some city gardeners are political, fighting high food prices and City Hall, beautifying neighborhoods, fixing up vacant lots, involving uninvolved kids, introducing neighbors, sharing resources, and lobbying for better management of urban open space. Some city gardeners have money for all-new topsoil, fencing, and irrigation systems. Some create from whatever they can find. But for all, planting time is soon.

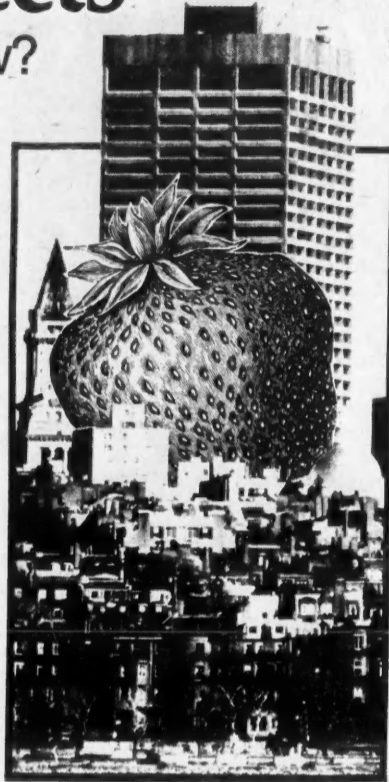
Here are some urban-gardening basics.

Soil

Boston's soil is usually unpredictable. It can be sandy or heavy with clay; it can be largely fill, which in turn may be soil or may be glass, tires, rubble, and, most seriously, lead.

First, have your soil tested for lead content and acidity (pH). Collect one-half to one cup of dry soil from several parts of the garden plot and send it in a plastic bag to Suffolk County Extension Service, 100 Arlington St., Boston 02125. If you wish a test of nutrient elements as well, send your sample to Soil Test Lab, Suburban Experiment Station, 240 Beaver St., Waltham 02154. Include your name, address, and the type of plants you intend to have. For an acidity test only, John D. Lyons Garden Center, 143 Alewife Brook Parkway, Cambridge, tests soil samples while you wait. The test is free if you buy something, 50 cents if you don't.

Your soil is likely to need improvement in both structure and nutrient content. Soil that has lacked organic enrichment over the years usually lacks pores, which hold water and fertilizer. Good topsoil — six inches to one foot deep — will help prevent runoff of water and leaching of nutrients. Humus, peat moss, or compost can be added to enrich the soil. Boston Urban Gardeners, a coalition



of gardening groups, recommends adding at least one pound of rotted organic matter per square foot each year.

Nutrients

Chances are good that your soil will need boosters of nitrogen, phosphorus, and potassium, the standard elements in the 5-10-5 and 5-10-10 inorganic fertilizers (the numbers indicate the ratios of these elements in the fertilizer).

Organic fertilizers contain these nutrients in lower concentrations than do inorganic compounds, so if you're going to go organic, you need the stuff in large quantities. Nutrient-level conversions between organic and inorganic materials are explained in the Suffolk County Extension Service booklet "Natural Fertilizers in the Home Vegetable Garden."

Lead

According to Susan Redlich, director of the state's Division of Agricultural Land Use, public-health officials are worried more about airborne lead than lead in the soil. But urban gardeners have become increasingly concerned about lead levels in the ground ever since 1977 tests by Boston Urban Gardeners, MIT, and EPA scientists found dangerous amounts

in garden soils in the city. BUG tested 1000 plots around Boston, and co-director Judy Wagner said, "We found significant levels of lead in the soil, in higher concentrations than scientists agree is healthy to be in contact with."

Lead gets into the soil from settled exhaust, from water coming through lead pipes, and from degraded lead products, including paints, pipes, containers, etc. And garden plants may be dusted with airborne lead from automobile exhaust or from materials vaporized in house or dump fires.

If your garden tests high in lead, you should consider replacing the soil with clean topsoil or growing your vegetables in containers of clean topsoil. Further, you should cultivate fruiting rather than leafy vegetables: leaves — such as lettuce and spinach — absorb more lead than do, say, tomatoes and peppers. Mulch can also help protect the soil from airborne lead, as can fences, hedges, and a site at least 50 feet from heavy traffic.

(The Suffolk County Extension Service advises testing children yearly for lead poisoning. For more information, call or write the Extension Service for their booklet "Lead in the Soil.")

Water

If you're gardening away from a water supply — in a community garden, on a roof — water-conservation measures will save you much effort. You can increase the water-holding capacity of your soil by adding organic matter (compost, manure, peat moss) and by not walking on the soil any more than is necessary. Good soil acidity also helps conserve water, as does a good mulch. If clean water is scarce, you can collect rainwater and even recycle rinsewater from kitchens and laundries (as long as detergents and other materials are biodegradable).

Water your garden thoroughly during dry spells, and preferably early in the morning, when surface evaporation is low.

If you want to get a little fancier, try an irrigation system; some community gardens irrigate with hand pumps and even windmills.

Container and intensive gardening

When space is limited, you can plant "intensively" and expand your garden with containers.

In the Suffolk County Extension Service's demonstration garden at the Fenway, vegetables grew vigorously last summer even though they were planted only half as far apart as recommended on the seed packets. Walking paths were limited to one every four rows. The Extension Service's Bob Gerson said he dug only six inches deep — unlike the "French intensive gardening" method of digging down several feet when planting intensively.

Almost any vegetable can be grown in a container (see accompanying chart). Tord Svenson of Dorchester said he's had little luck with cabbage and Brussels sprouts, but that just about everything else grows successfully in containers on the flat garage roof next to his home. Svenson grows honey-locust trees, fruit trees, cherry tomatoes, green peppers, eggplants, cucumbers, and even roses and rhododendrons.

Svenson's yard lacked sunlight and his soil had a high lead content, so he greened his roof with large (50-gallon) barrels and five- and six-gallon food containers retrieved from bakeries and food-processing plants. He put a drainage hole in the bottom of each container, covered it with fiberglass mesh, and filled each one with a soil-less compound made of vermiculite, peat moss, and lime. (This mixture is lighter than soil, cleaner, and, at \$1 per cubic foot, half as expensive as prepared planting medium.)

While insects did not present a problem, the water supply did, until Svenson built an automated watering system. Spaghetti-thin plastic drip tubes (15 cents apiece at Griffin Greenhouse, Tewksbury) run from each container back to a polyethylene pipe, which in turn leads from a timer-controlled valve attached to the water line. The drip tubes water each plant for 15 minutes a day with no help from Svenson; the whole system cost \$75 to set up.

The roof-garden idea has since spread to Svenson's neighbors, with whom he now shares a cooperative roof garden over a three-car garage.

Vandalism

Unfortunately, there are some people

Continued on page 14.

Common ground

In 1944, the Victory Gardens first bloomed on the Fenway. By 1980, ever-thriving neighborhood interest and, for Roxbury, Dorchester, and the South End, a \$90,000 Community Development Block Grant administered by Boston Urban Gardeners have escalated Boston's tradition of community gardening.

Community groups are forming land trusts to buy their garden plots. Planting experiments are adding to the vision of a greener city: last summer, in a partially gardened Mission Hill lot on Tremont Street, botanist Peter Del Tredici showed that wayside wildflowers could grow on vacant urban land. Community gardeners pulled 4000 square feet of weeds and Del Tredici planted a mix of clover and wildflower seeds. (Wildflower seeds

are also available commercially.) Queen Anne's lace, black-eyed Susans, sweet peas, hollyhocks, and clover grew out from under a thin layer of straw to bring the garden to life.

"The results are very promising," said Del Tredici, a plant propagator at the Arnold Arboretum, whose project was funded with Block Grant money. "The city's acres of vacant lots aren't going to change overnight, but we've shown that herbicide — which is how the city maintains vacant lots — isn't the only alternative."

As of mid-March, space was available in some community gardens, although most had waiting lists. For a more complete list of gardens and garden coordi-

Continued on page 14

Canned goods: Container gardening

(This information comes from Extension Service fact sheets. The Service, along with the Department of Agriculture, also offers a 35-cent booklet entitled, "Minigardens for Vegetables.")

Do-it-yourself potting mix

For one bushel:

½ bushel # 2 size vermiculite
½ bushel peat moss
5 tablespoons ground limestone
2 tablespoons super-phosphate
8 tablespoons 5-10-5 or 6-12-6 fertilizer

For two quarts:

1 quart vermiculite
1 quart peat moss
½ teaspoon lime
½ teaspoon 5-10-5 fertilizer

Planting suggestions

Bean	Scarlet Runner (with trellis) Romano or Royal Burgundy	3-4 in hanging basket 3-4 in 6-inch pot
Beet	Mini-varieties Ruby Queen or Burpee's Golden	5-6 in 6-inch pot 4-5 in 6-inch pot
Broccoli	Standard varieties	1 plant in tub
Cabbage	Dwarf Morden, Earliana, Flowering Cabbage	3-4 4-inch heads in tub or bushel basket
Carrot	Little Finger, Tiny Sweet, Gold Nugget	6-10 in 6-inch pot
Cucumber	Slicing varieties (such as Cucumber Bushwopper or Patio Pik) or pickling types (such as Tiny Dill)	1-2 small plants in hanging basket 2 in bushel basket or tub 1 in 8- to 12-inch pot
Eggplant	Morden Midget, Ichiban	1 in 6-inch pot
Lettuce	Tom Thumb, Slo-Bolt, Ruby, Royal Oak	4-6 butterhead type in 6-inch pot 6-10 loose-leaf type in 6-inch pot
Peas	Mighty Midget	1-2 in 10- to 12-inch pot or bushel basket
Pepper	Sweet Banana	1 staked plant in 6-inch pot
Tomato	Cherry-type (such as Small Fry VF, Pixie, etc.) or medium-size (such as Bitsy VF, Saladette)	1 in bushel basket
Watermelon	Kengarden, Little Midget, Lollipop, Golden Midget	1-2 midgets in bushel basket

In general, use 6-inch pots for mini-varieties, 10- to 12-inch pots or larger for full-sized. Feed with liquid fertilizer every three weeks.

Trends The new man of the year

On the shelves: Sensitivity for sale

by Michael Matza

A creature whose personality falls somewhere between those of Burt Reynolds (in *Starting Over*) and Dustin Hoffman (as Kramer, after the Fall), the "new man," *Homo sensitivus*, is the Ken doll for the '80s. Like a working-class hero, he's something to be.

But unlike his sexless, plastic prototype, the new man has spirit. Neither Monte Macho nor Wally Wimp, the new man transcends those tired male stereotypes. Re-educated by a jarring divorce, the logic of feminism, or just plain self-awareness, he's an old dog with charming new tricks. And when he stoops, it's not always to conquer. Distrusted by suspicious proponents of "sisterhood," embraced by empathetic "brothers" who no longer fear his touch (remember homophobia?), the new man stirs reactions that are opinionated and extreme. For the media, he's hot copy: *Esquire* reports on his peregrinations in painful detail; no *People* is complete without a vapid mini-profile on a notable from the species.

Now book publishers are turning their attention to what they predict will be an insatiable market for men's software, and the mountain of male-oriented literature (not that kind, you pig) that weighs down the shelves of the corner bookstore is testament to their commitment. If the so-called men's movement needed a sign that it has arrived, titles like *Ah, Men!*, *On Men and Manhood*; *A Man in the Making*; and *Men's Bodies Men's Selves* offer the proof. In a society that bestows status on its consumers, a society organized on the principle "J'achete, donc je suis," purchasing power is political power. Or so they'd have us believe.

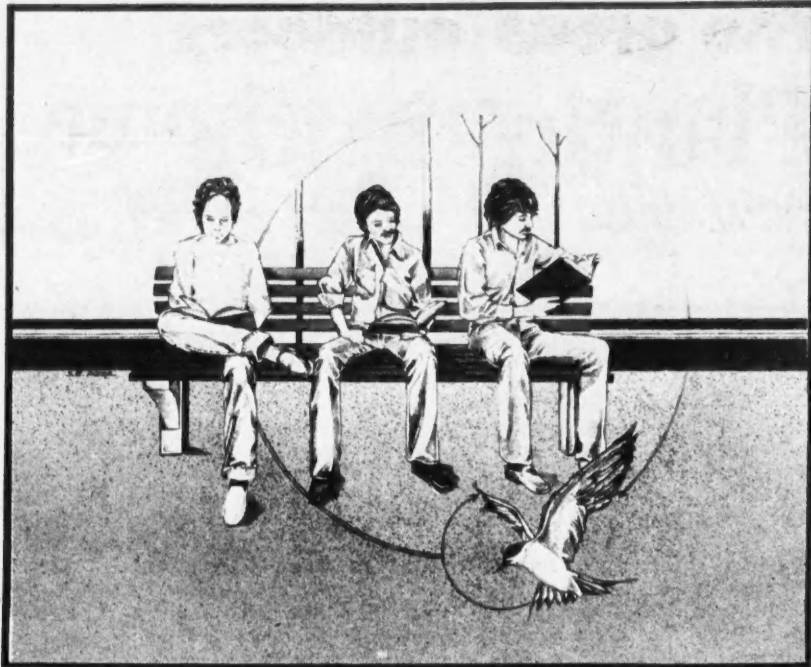
The trouble with this argument, and the literature it has spawned, is that it opportunistically plugs into a trend for a quick-and-dirty cash killing, trivializing

the very subject it purports to treat seriously. One can almost hear the conversations among executives in publishing-house front offices and their malleable editors. "Hey Murray, listen up. Sensitive guys are in this year. How quickly can we have something — anything — on the street?"

How else to explain the origins of some of the drivel that is pouring forth? Consider, for example, the fractured wisdom of Leonard Kriegel (*On Men and Manhood*, Hawthorn Books Inc.), embodied in chapter four, "Hemingway's Pain." "We create our own metaphors for disease," he writes. "But death is subtler, a more limited possession. Death denies the power of metaphor. Its very simplicity refuses the bromides with which we try to distort it. The threat of death is the threat of ultimate success. Its residual impact is measured not by the life that has been lost but from the effect of that life on those who remember it, who try to graft it onto their lives, who continue to try to make sense of it. Disease claims a territory, embeds itself in the mind's geography. But death denies geography, compresses an entire existence into an object to be held up for other people's judgement . . ."

Enough already. If this stuff speaks with authority for the men's movement, the movement consists of irredeemable morons.

In a lighter, if no less stupefying vein, Burt Avedon (*Ah, Men!*, A&W Publishers Inc.) offers "a panorama of the male in crisis." Using the gimmick of disjointed interviews with celebrity men (and a few women who've earned their livings through pop psychological interpretations of the battle of the sexes), Avedon takes a mostly superficial crack at the chief concerns of men. In chapter six, "Wham, Bam, Thank You, Ma'am! Sex.



S.E. Dodge

we learn, for example, that "women, on the other hand, are by their very nature more personal about sex" because they're invaded by the penis, a foreign object, which is not so readily accepted by the woman. She integrates the man and his penis within her if she is receptive to him sexually. She does not want a disembodied penis. A man, though, will take a vagina, any vagina, without a woman. In fact, many prefer it." Later in the chapter, we're treated to the breakthrough, offered by New York psychiatrist and author Anthony Pietropinto, that "sex for the male is penis-centered," an insight so profound that one wonders if tautology or *non sequitur* has enough syllables to encompass its meaning.

Ah, Men! does have the power to amuse, as when Art Buchwald reports, "It didn't bother me because, you know, if Hemingway says you are a little shit, at least he remembers who you were," or when Tom Tryon says, "A sensitive man? . . . I mean a guy who's not so afraid of his own masculinity that he has to walk around so that he can hear his balls clanging all the time." In the end, however, the celebrity-interview format is an attempt to compensate for poor writing that is poorly organized. Mostly, one

suspects, the photos of Tryon, Buchwald, Gore Vidal, Joseph Heller, Ashley Montagu, George Plimpton, Sterling Hayden, Michael Korda, Elizabeth Jane-way, Helen Gurley Brown, Bruce Jenner (need I go on) and others that adorn the book jacket are a marketing device. And *Ah, Men!* is nothing if not packaged to sell. Lest there be any mistake about to whom it is aimed, the jacket copy spells the way. It is, we're told, "The book every woman must read to understand a man — and all men must read to understand themselves." You fit somewhere in there, don't you?

New York psychiatrist Richard C. Robertiello (*A Man in the Making: Grandfathers, Fathers, Sons*, Richard Marek Publishers Inc.) shoots for an understanding of the new Everyman by setting the crosshairs on himself. In what reads like a psychologically self-aware autobiography, Robertiello discusses with extreme candor those influences which he believes to have been formative of his male ego. His is a story that begins to put so-called male privilege in perspective. More closely than *On Men and Manhood* and *Ah, Men!*, Robertiello's book gets to the heart of the purported revolution in men's consciousness: old
Continued on page 15

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VERMONT TRANSIT LINES

Thought for food

Home, sweet home

Desserts for a holiday dinner

by Sheryl Julian

It seems that whenever families get together for holiday dinners, no one makes much of a fuss over the main part of the meal but everyone raves over a new dessert. So here is something for everyone: a flourless cake for the Passover table, which will be set this week, and individual baked Alaskas shaped like eggs, for Easter.

Flourless chocolate jelly roll

Serves eight generously

Flourless cakes are often very like souffles, in that they depend on the air beaten first into the yolks and then into the whites. And because they're not very sturdy, they can be tricky to handle — especially in removing the paper liner and, as in this recipe, rolling up the cake.

Try using parchment paper to line your pan; it requires no greasing and flouring, and will pull away from the cake without any trouble. And while you will want to cool this cake under a damp cloth (to keep it moist and prevent cracking later), try rigging the cloth in a canopy arrangement, so it does not touch (and stick to) the cake. This way, the cake gets the moisture it wants and rolls perfectly, without cracks.

- 6 eggs, separated;
- 1 teaspoon vanilla extract;
- ¼ cup granulated sugar;
- Heaping ¼ cup unsweetened cocoa powder;
- Pinch of salt;
- 1½ cups heavy cream;
- Confectioners' sugar (for sprinkling);
- 1 tablespoon grated sweet or semisweet chocolate (for decorating).

Lightly grease a jelly-roll pan (16 by 11 inches) and line it with a piece of parchment paper that overlaps the short ends by an inch or so. Set the oven at 375 degrees.

Beat the egg yolks in the bowl of an electric mixer until they are light in color. Add the vanilla and half the granulated sugar, and continue beating until the mixture is very thick and leaves a ribbon trail when the beaters are lifted. This may take 10 minutes,

but don't stop until the mixture reaches that thickness. Then, with the mixer set on low speed, beat in the cocoa powder just until the mixture is smooth, lifting the beaters once to scrape the bowl. Set this aside.

Beat the egg whites with the salt until they begin to look cloudy. Gradually beat in the remaining sugar, then continue beating — first at medium speed, then at high speed — until the whites are very stiff and glossy.

Fold a large spoonful of whites into the chocolate mixture, then pour the chocolate into the bowl of whites. Fold them together as lightly as possible, without leaving any patches of white in the batter.

Pour the batter into the parchment-paper case and smooth the top with a spatula. Bake the cake in the preheated oven for 30 minutes or until the top springs back when pressed lightly with a fingertip and the cake shrinks slightly from the sides of the pan.

While the cake is baking, set a large cake rack on the counter with four juice glasses set at the corners. Moisten a clean kitchen towel with water and wring it out. Cut off an 18-inch length of waxed paper and set it near the cake rack.

Beat the heavy cream and a teaspoon of confectioners' sugar until it holds stiff peaks; refrigerate it.

When the cake is done, set the pan on the rack and drape the damp cloth over it (the cloth should be held up by the juice glasses). Leave the cake covered this way for 20 minutes; it is cool when you can touch the pan with your hand.

Dredge the sheet of waxed paper with confectioners' sugar. Holding on to the parchment-paper sides of the cake pan, turn the cake out onto the waxed paper and carefully peel away the parchment paper. Pile half the whipped cream onto the cake and spread it evenly, leaving an inch border on one long side. Return the remaining cream to the refrigerator.

Roll up the cake, starting from the long frosted side; stop just before you get to the unfrosted

edge. Set a platter alongside the roll and lift the cake with the waxed paper onto the platter, giving it another half-roll so the seam is underneath. Slip away the paper. Reshape the roll with your hands if necessary; sprinkle any cracked areas with more confectioners' sugar.

Frost the cake with the remaining whipped cream, or fill a pastry bag fitted with a six-star tube and pipe rosettes of whipped cream down the length. Dust the roll with the grated chocolate and refrigerate it.

To serve, cut the cake into thick diagonal slices.

Individual egg-shaped baked Alaskas

Serves six

These sweet-looking desserts are made by unmolding ice cream onto slices of pound cake, decorating them with meringue, and slipping them into a hot oven to brown. You can make and bake them, then refreeze the whole lot for several hours before serving.

- 1 quart ice cream;
- ¼ cup butter, at room temperature;
- ¼ cup sugar;
- 3 eggs, beaten to mix;
- 1½ cups cake flour;
- Pinch of salt;
- 1 teaspoon baking powder;
- 1 teaspoon vanilla extract;
- 2 tablespoons milk.

For the meringue:

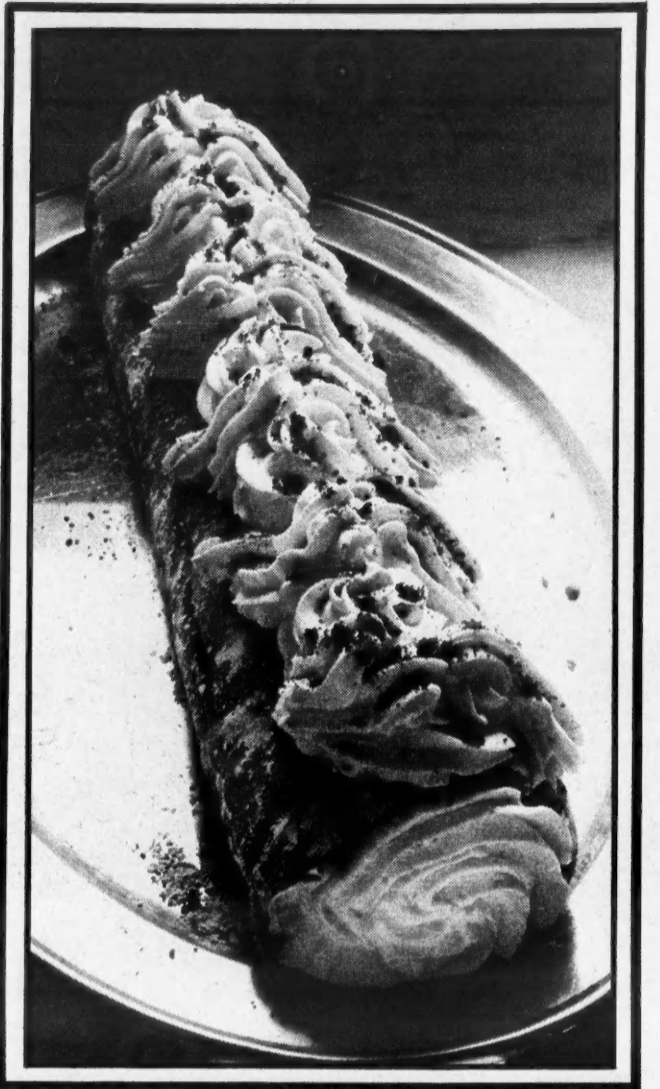
- 4 egg whites;
- 1 teaspoon vanilla extract;
- 1 cup sugar;
- 6 candied violets or rose petals;
- Granulated sugar (for sprinkling).

Set the oven at 350 degrees.

Pack the ice cream into six half-cup molds or custard cups and return them to the freezer.

Grease an 8½-by-4½-inch loaf pan and lay a rectangle of waxed paper into the bottom; grease the paper as well. Set the pan aside.

In the bowl of an electric mixer, beat the butter until it is soft. Add the sugar gradually and continue beating until the mixture is very light and no longer granular. Beat in the eggs a little at a time, beating well between additions.



Eric A. Roth

Homemade for the holidays: jelly roll

Sift the flour, salt, and baking powder twice. Fold this into the butter mixture in three portions, and add the vanilla and milk. Spoon the mixture into the prepared loaf pan and smooth the top.

Bake the cake in the preheated oven for one-and-a-quarter hours or until a skewer inserted into the center comes out clean. Let the cake cool in the pan for 10 minutes, then loosen the sides of the cake with a metal spatula and turn it out onto waxed paper.

When the cake is completely cool, cut off six thick (half-inch) slices. With your largest round cutter, round off the edges of each slice.

Remove the ice-cream molds from the freezer, quickly dip each one into a bowl of hot water, and turn them out onto the cake slices. They may be slightly larger than the cake, but that's okay.

Line a baking sheet with parchment paper and set the slices with

the ice cream on it. Keep the tray in the freezer until the ice cream is quite solid again.

Set the oven at 550 degrees.

For the meringue: beat the whites in the bowl of an electric mixer until they are very stiff. Beat in the vanilla and four heaping teaspoons of sugar; when the mixture is glossy, take the beaters-off and fold in the remaining sugar in three portions.

Take the baking sheet from the freezer and cover each mound of ice cream completely with the meringue mixture, using a metal palette knife or a pastry bag fitted with a six-star tube. Set a candied violet or rose petal on the top of each one and sprinkle them with granulated sugar. Slip them into the hot oven for two or three minutes or until they are very lightly browned. Immediately return them to the freezer (you'll need a trivet) and leave them up to several hours before serving on individual plates.

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by John David Ober

For many years, the premises at 70 Beach St. offered a nifty and sophisticated compromise between the dark little restaurants that serve genuine Cantonese specialties and the Polynesian pagodas — replete with waterfalls — that cater mostly to tourists. Long known as the Cathay House, the restaurant was capable of conjuring up some good dishes, if you became acquainted with one of the elderly waiters who had been there for innumerable years and if you read the fine print on the interminable menu, many pages past the Suffering Bastards and the pu-pu platters.

Then in the '70s, the Cathay House gave way to a restaurant with the imaginative name of 70 Beach St. We tried it once and vowed not to return, although reports filtered through that a respectable dim sum luncheon was still to be had on weekends in the upstairs dining room.

Now comes the Imperial Teahouse, and if you examine the menu with care, you will discover a treasure trove of Cantonese specialties the likes of which never grace the menus at Polynesian grottos or suburban chow-mein emporiums. We have not yet tried the daily dim sum, but the tray of pastries looked good in passing during our lunch-time visit.

When we were first shown to a table at the Imperial Teahouse, we were puzzled and amused by the curious display of artifacts. In addition to the expected salt, pepper, and soy sauce, each table bears a four-sided advertisement for Tsing Tao beer from the People's Republic (it's well worth trying) and the largest bottle of Tabasco sauce we have seen outside Louisiana. Apparently the hot sauce is there to enable those who are so inclined to pretend that their Cantonese food is Mandarin-Sichuan — after a fashion.

All of the customary Cantonese appetizers are available, and we found the egg rolls (two for \$2.95) tasty; the skin was crisply browned, and the filling was fresh and crunchy. But no one should miss the imperial egg roll (\$3.25), a king-size version stuffed with crabmeat, mushrooms, ham, scallions, chicken, and bamboo shoots. This stunning creation, wrapped in an especially delicate pastry skin, is deep-fried, cut into large serving pieces, and presented on a bed of finely shredded carrot and scallion.

The list of soups is catholic and impressive: shark's fin, bird's nest, fish maw, watercress, winter melon, to name a few. We tried eight-delight soup (small, \$4; large, \$5.50). A thin broth reminiscent of Japanese miso was crowded with a variety of unusual seafoods and diced winter melon.

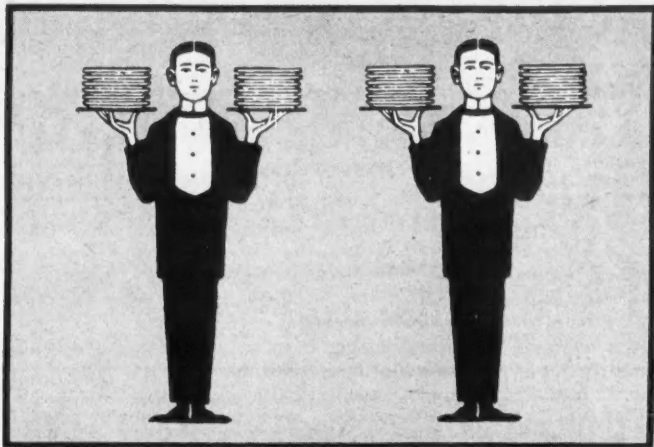
In the course of two visits to the Imperial Teahouse, we sampled seven dishes. On the whole, the food was well-prepared, and it offered a welcome contrast to the ubiquitous northern-style Chinese fare that has proliferated in Boston and throughout the suburbs in recent years.

The most spectacular of our entrees was braised duck with eight delights (half duck, \$7.25; whole duck, \$13.50). Moist pieces of the fowl arrived on an enormous oval platter brimming with a tasty mixture of baby corn, pea pods, carrots, black mushrooms, squid, sea conch, shrimp, sea scallops, clams, and tripe. The sauce had been added with restraint, and it enhanced the colorful mélange of ingredients.

Char siu ding (\$5.25) was one of the most irresistible pork dishes that we have encountered in a

Chinese restaurant, northern or southern. Cubes of tender pork had been combined in a mahogany sauce with straw mushrooms, celery, peas, carrots, slices of ginger, scallions, and cashews. Again, the serving was enormous, the food addictive.

Several years ago, a friend from Taiwan introduced us to a superb method of preparing chicken: the whole bird is buried completely in salt and baked. Surprisingly, the salt imparts very little flavor, but it makes the skin firm and translucent and gives it an unusual texture that is neither crisp nor soft; this method leaves the flesh moist and delicious. We were delighted to spot this dish on the menu at the Imperial Teahouse (half chicken, \$6; whole chicken, \$11). Good as it was, the chicken would have been even better if it had been cooked to order and not in advance. That, of



course, would be impracticable for a restaurant, because the bird must be roasted over moderate heat for several hours in its saline tomb. Our order arrived quickly, and the platter was attractively garnished with shredded scallion and diced red peppers.

We also sampled sauteed pork in oyster sauce (\$5.25), which included carrots, onions, scallion tops, baby corn, pea pods, peas, and bamboo shoots (\$5.25); beef with ginger — whole chunks of the piquant, gnarled root — scallions, and cabbage (\$5.75); diced chicken with cashew nuts, bamboo, peas, and chives (\$6.25); and an order of delicious shrimp that had been delicately spiced and baked in their shells and served

with red and green peppers and shredded carrot, scallion, and celery (\$6.50). Although the spicing was subtle and distinctively Chinese, these shrimp reminded us of Adriatic scampi — the real thing — grilled in the shell, as they frequently are in Italy.

Of all the restaurants that have occupied the premises at 70 Beach St., the Imperial Teahouse seems to be the one that panders least to the chow-mein crowd. This is a step in the right direction. We look forward to exploring other dishes on the hefty menu at the Teahouse, for good Cantonese food, ironically, has become harder to find these days than the popular Mandarin-Sichuan cooking of northeast China.

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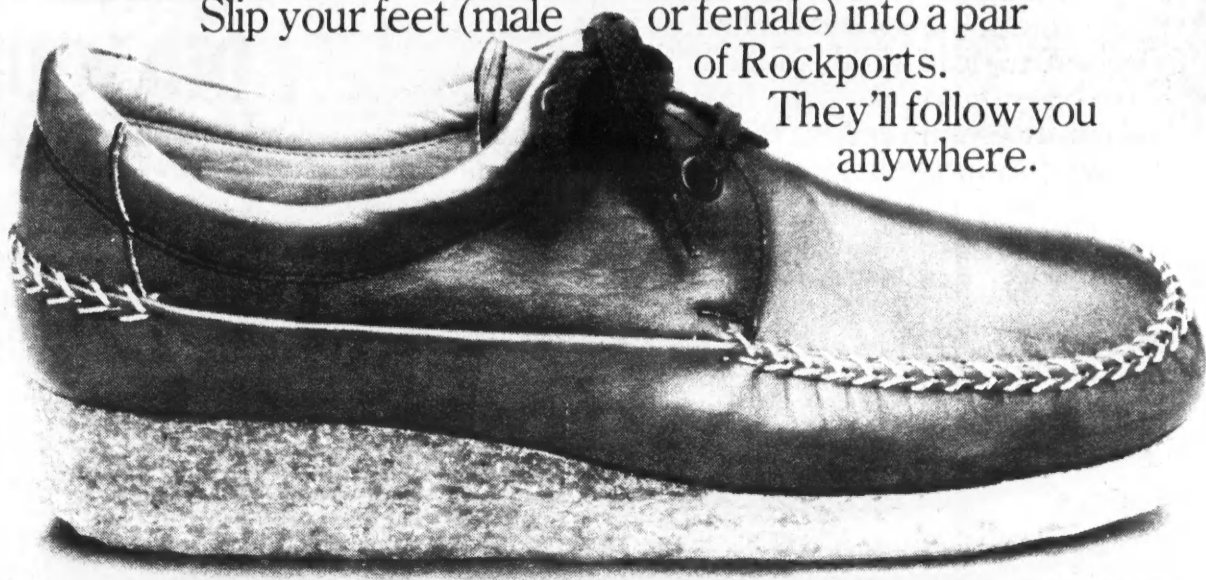
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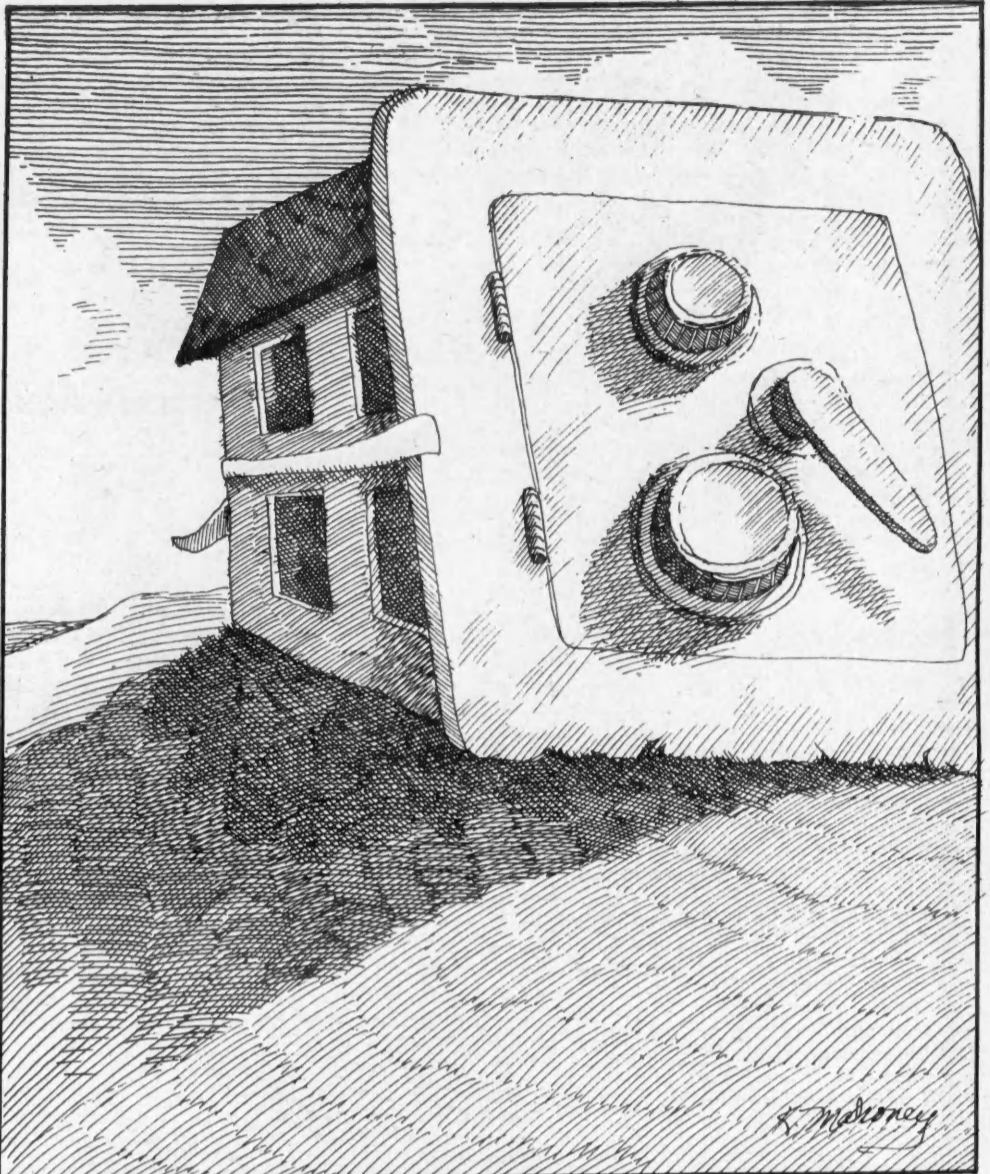
by Rick Borten

You needn't be an economic genius to know that inflation means one thing — that the goods and services you buy today are likely to cost considerably more a year from now. And the house, furniture, and other personal property you may already own could not be replaced at the price you paid for it. While the effects of inflation are all too apparent when you scrutinize your paycheck or the prices on store shelves, it's easy to forget about inflation when it comes time to renew an apartment-renters' or homeowners' insurance policy.

An insurance policy might be adequate the day it is purchased, but it is often insufficient to cover the increased replacement cost that six months' inflation can cause. Most people (even when they initially buy a policy) don't carry as much property insurance as they need, and too often they realize that they've been under-insured only after their belongings are stolen or destroyed. They then find that their insurer will reimburse them for only a fraction of what it will cost to buy new goods of comparable value. If you have been distrustful of insurance salespeople, you're likely to have discounted their urging you to buy greater coverage. But if you look around your

home and think about what it would cost to replace the color TV and the gold watch your Aunt Madeline left you, you'll probably find that what you own is worth a lot more than you thought.

Looking around is just what the insurance experts say you should do, especially in an inflationary period. They tell consumers to appraise the value of their property by going through every room in their homes and making an inventory of the contents. The inventory serves as a record of all the belongings that would be almost impossible to remember if your house or apartment were destroyed by fire; it will help you make intelligent decisions about the adequacy of your current coverage, and will help ensure that you get a fair settlement if you ever have to file a claim. Many insurance companies offer free property-analysis or inventory forms that can be useful in developing such a record, but even without these, inventorying isn't difficult (although it may be tedious). An inventory should note virtually everything and describe its condition, make, and estimated worth. You may find store catalogues or newspaper ads helpful when you try to set a value for your belongings.



Katherine Mahoney

The inventory list should be photocopied and filed away in a safe place — a fireproof receptacle at home, a bank safe-deposit box, even some thief-proof

place at work. Another safeguard that should be filed away is a set of photographs of every room in your home, preferably taken from several angles. If necessary, these pictures could be magnified to show details indicating the condition and value of your belongings. Purchase records (bills, receipts) for such major items as appliances and furniture are also worth keeping as proof of their value.

While it's reasonable to try to determine by yourself the value of common household property, some belongings should be appraised by experts. The gold-and-silver-appraisal business has been booming since the prices of those metals have skyrocketed. Recent news stories of people's lining up to cash in their sterling flatware and gold pen-and-pencil sets may have done nothing to stem the number of burglaries, but they

did motivate lots of people to seek a current appraisal of any precious metals they own. While those who want simply to sell the silver cake knives they got as a wedding present may be disappointed to learn that the value of the silver is much less than they imagined, consumers who have their goods appraised for insurance purposes are looking for an estimate of the replacement cost, which will take into account not just the value of the metal, but also the aesthetic worth of the craftsmanship. There's a good chance that the appraised value will exceed the coverage of \$1000 for silverware and \$500 for jewelry provided by many typical homeowners' and renters' policies. But special riders (or "personal-articles floaters," as they're called) can be added to such policies.

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insurance policies do not usually protect owners from all the risks of loss or damage to certain personal belongings. Expensive jewelry, cameras, paintings and other works of art, collections, musical instruments, and other valuables may have to be covered by a personal-articles floater. Each item should be listed with its value — which, again, means that purchase receipts, appraisal records, and photographs are important. Reputable art dealers, camera shops, and jewelers can often provide you with the information you need to establish replacement costs. Respected stamp-and-coin dealers will want to see a collection itself (rather than a list of what's in it) before they set a value on it. Dan Riccio, the manager of Zoundz, a music store specializing in older records, often appraises his customers' record collections for insurance purposes. According to him, "We frequently run into people who have made a major financial and emotional investment in, say, a collection of obscure jazz records. We make an estimate of what their value should be, and the owner insures it for that amount." You usually don't have to go to a company like Lloyd's of London to insure a valuable collection. "A company like Allstate will insure a record collection by giving you a rider to a regular homeowners' or renters' policy," says Riccio.

But some people living in the city have trouble getting any reasonably priced insurance for their personal possessions. If you're living in a neighborhood where insurance costs have become prohibitive, you should check with the regional office of the US Department of Housing and Urban Development, at Government Center in Boston. HUD offers insurance for up to \$10,000 worth of possessions at a reduced cost, but it requires that you take certain simple steps to reduce the chances that your house or apartment will be burglarized. (If you're living in an urban community where it's hard to get even basic fire insurance, you should talk to the state insurance department about the Fair Access to Insurance Plan, which provides essential coverage in high-risk areas.)

Insurance policies and special riders are priced according to the odds that a loss will occur — and the odds are pretty high in any metropolitan area. Riders for such items as silverware cost about \$20 for every \$1000 of value. There are some ways to cut down on the cost of insurance. Shopping around is one way, and with some companies you can get a discount if you've installed fire or burglar alarms. One of the most effective ways to reduce your property-insurance costs is by taking the biggest deductible you can afford. You can save a lot of money by raising the deductible on a homeowner's policy from \$100 to \$500. Of course, if your house were robbed and your \$1000 sound system were stolen, you would collect only \$500, and if your \$400 TV were destroyed, you wouldn't collect at all. But most insurance companies discourage small claims anyway (in many cases they raise the premiums for those who file a number of claims), and you can reduce your real loss significantly by deducting any uninsured loss of more than \$1000 on your federal income-tax return.

These are hard times to be hit with any additional expense, but one investment that may be worthwhile is insurance against inflation.

Women

Continued from page 5
keep on talking, over them, and nothing could stop me. It was very impolite, grotesque, and it

was very hard for me to do at first.

"I also eliminated the qualifiers from my speech. Instead of saying, 'I'd like to,' or 'could we,' I'd start off by saying, 'I'm going to do.' 'We will be there,' 'I have changed the following phrase in paragraph three.' I might say something like, 'I'm sure you've noticed the error in paragraph three, which I have corrected,' or, 'I have a two o'clock and a four o'clock open, which shall it be?' That way, the man was able to save face."

The best part of her techniques is that they worked, and it usually only took a couple of times for the man to get the message — i.e., that Burton-Goldman "mattered on a business level," as she put it. Not every man, incidentally, needed to be taught his lesson; some are more "liberated," courteous, or smart, than others. Which brings us to —

5) Try a little tenderness. One woman executive told us that since she's moved into a more secure position, she is able to relax somewhat in her dealings with male colleagues. In doing so, she has found that tact can be the best tool in getting a point across. She takes into account the man's age, background, and position in the company when she discusses something with him. It may be asking too much to expect every man to be Tom Hayden, and it's tough for men as well as for women in management; in fact, men may be standing on less-firm ground than women these days. Finally, much of the power-playing is done unconsciously. It's nothing personal or malicious. Coming on too strong may just put the man on the defensive, so that he really won't hear what you have to say.

Ellen Darst, who holds a position in the artists-development division of Warner Bros., has found that a technique she has been using quite unconsciously yields high results in her dealings with her male subordinates and males at an equal level. She approaches them with a problem by saying, "We have this problem; what's your opinion?" After they give her their thoughts on the matter, she will then offer her opinion, stating what she agrees and disagrees with in their suggestions. "I do this in part because I'm a regional person, and it makes sense to get the opinion of local people who know the market inside and out," she says. "But it has more to do with trying not to make them feel that I'm ordering them around." Her technique might seem to contradict Burton-Goldman's, but the point is not to adopt someone's style blindly so much as it is to apply various techniques as appropriate.

Although the days of mass consciousness-raising are past and the idea of "sisterhood" may seem a relic of the '60s, the struggles go on. The concept of sisterhood, empathy — call it what you like — should not be abandoned. Recently, a friend who holds a management position ran into a friend of hers who works at the staff level for the same company. The staffer asked the manager how she liked a book she had lent her on the problems working women have. The manager said it was enjoyable, but seemed too slick and superficial. The staffer said, "It seemed that way to you because you don't have the problems that women at my level do — you've got it made." The manager, of course, didn't feel she had it made by any means, for her management position means greater responsibility and greater pressure than she'd had before. And she was struck by how isolated or alienated women workers seem to be from one another. We may no longer be in the typists' pool together, but we are still all in it together. Bring on the old-girl networks.



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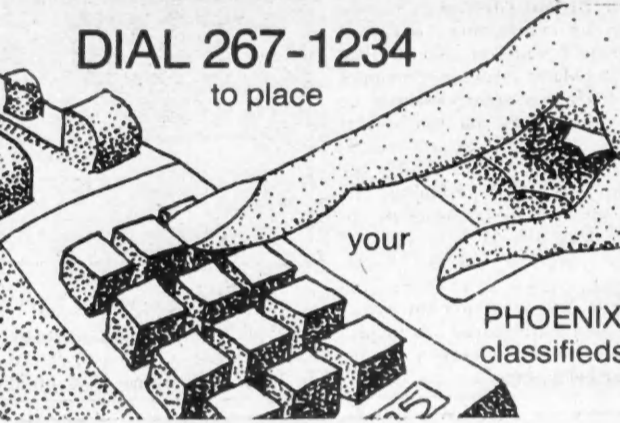
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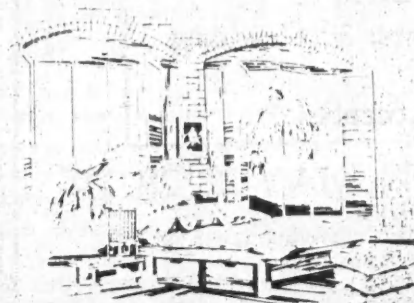
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Garden

Continued from page 6
who "shop" for the ripe fruits of others' labors; some even steal entire plants. And vandalism is especially problematic in community gardens away from neighbors. But some veteran urban gardeners have come up with some effective deterrents.

Svenson edges his rooftop with interesting but very thorny rose bushes in large whiskey barrels.

Phyllis Hanes, a Victory Gardener at the Fenway for 18 years, grows vegetables that ripen to the "wrong" colors (yellow beets, yellow tomatoes, white eggplants) and unusual items (leeks, salsify, sorrel) — although her Chinese winter melons were stolen despite their exotic look. She also posts signs: "Leave one or two for the grower" and "These plants have been sprayed with poisonous spray."

"I used to make my gardens very neat," Hanes said, "but they were too inviting, so now I put something messy across the front."

Gardeners at the Arnold Arboretum community garden are

planning to involve local children in their gardening effort in order to discourage other, less-desirable participation they might otherwise consider.

Ground

Continued from page 6
nators throughout the state, write to the State Department of Agriculture, Division of Agricultural Land Use, 100 Cambridge St., Boston 02202. Boston Urban Gardeners, 66 Hereford St., Boston 02115, also refers callers to neighborhood-garden coordinators.

Here is a guide to most of Boston's community gardens, many of which offer group rates on supplies.

— **Allston Community Garden**; MDC Parkway on Soldiers Field Rd., Allston; contact Sarah Thorn, Massachusetts Division of Agricultural Land Use, 100 Cambridge St., Boston 02202. One of the few new community gardens in the Boston area this spring, the Allston garden will take some serious land preparation, although the plot was plowed last fall. For now, water will have to be ported up from the

Charles River, but gardeners may cooperate to put in a hand pump. As of March, space was available. Fee: to be determined.

— **Arnold Arboretum Community Garden**, Jamaica Plain; contact Terry Buck, 522-1053; Nellie Schocken, 522-0883. A few of the 80 plots, each 20 by 20 feet, may be available this year, especially if anyone who has a plot doesn't garden it by June 1. The group hopes to hook up its windmill for pumping water. Fee: \$5.

— **Cambridge Conservation Commission**, 57 Inman St., Cambridge 02138; contact Carol Boutwell, 498-9048, mornings. The Conservation Commission coordinates 10 community gardens throughout Cambridge. Two gardens previously used will be replaced by a playground and a parking lot this year, but Boutwell is working on starting new ones — especially if new gardeners are interested. To apply for a garden, write by April 18 to the Cambridge Conservation Commission, including your name, address, and telephone number. No fee.

— **Christian A. Herter Intercommunity Garden**, Soldiers Field Rd., Allston; contact Melody Elliott, Christian A. Her-

ter Intercommunity Garden, 1175 Soldiers Field Rd., Allston 02134. Preference for the 50 plots is given to the 75 members and to people who helped clean up the new Allston garden, but write to get on the waiting list. Plots average 17 by 17 feet, or 20 by 30 for two people; there's a hand-pump for water. Send name, address, telephone number, and number of people who will be gardening in the plot. Fee: \$5.

— **Dorchester Gardenlands Preserve**, 512 Park St., Dorchester; contact Tom Luce, 825-4236; Joe Ureneck, 265-1696. The group will probably take new members this year, both for working the cooperative garden (each person is responsible for tending certain beds) and for political work. The one-and-a-half-acre site is only one-quarter cultivated. Fee: based on yearly costs.

— **Environmental Energy and Nutrition Learning Center**, Roxbury; contact Namosha Smith, 427-9494. In addition to revitalizing areas of Franklin Park and running a child-care program, this group — formerly the Roxbury-Dorchester Community Beautification Program — had a few garden plots available as of March. Fee: none.

— **Fenway Garden Society**, Boston; contact Claire Flury, P.O. Box 493, Astor Station, Boston 02123. If you are a Boston resident, send a postcard with your name, address, and telephone number for a slim chance at one of more than 400 plots in Boston's Victory Gardens. Fee: \$5.

— **Gardens for Charlestown**; contact Nina Gomez-Ibanez, 241-8777. Although this three-year-old organization has a waiting list, a new site may be gardened this year in the Sullivan Square area. Currently, the group has 45 plots, 10 by 10 feet each. Fee: \$1.

— **Somerville-Cambridge Economic Opportunities Committee**, Somerville; contact Pat Magee or Kristen McCormack, 265 Washington St., Somerville 02143; 623-7370. Would-be gardeners in this Somerville area are on a waiting list, but new sites may be worked this year in the Union Square area, especially with new volunteers to help. Preference for materials is given to low-income neighborhoods, but assistance is offered to any interested Cambridge-Somerville community gardeners. Fee: none.

— **South End Garden Project**, Boston; contact Frank Sepulveda, 267-4825. The eight existing gardens operated by this

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Information, please

At bookstores and libraries, Duane Newcomb's *The Postage Stamp Gardener* (St. Martins, \$4.95) is a good tool for the city gardener, as are a host of other full-length gardening books. Many booklets and brochures, free or inexpensive, are available from the Extension Services (see below).

— *Action for Boston Community Development*, Urban Gardening Program, 179 Tremont St., Boston; 357-6000, ext. 564; Pat Grady, Pat Libby. This group helps organizations set up community land trusts and start and improve community gardens. It provides some supplies in low-income areas and information in others.

— *Boston Urban Gardeners*, 66 Hereford St., Boston 02115; 267-4825; Charlotte Kahn, Judy Wagner. A coalition of garden groups and enthusiasts in Greater Boston, BUG provides information and organizing assistance, and administers a Community Development Block Grant. BUG's 53-page "City Gardener's Guide" is quite extensive (\$2 plus 75 cents handling). Membership (\$1) entitles you to discounts at many area stores.

— *Massachusetts Department of Agriculture, Division of Agricultural Land Use*, 100 Cambridge St., Boston 02202; 727-6633; Susan Redlich. The Division is an advocate at the state level for community gardens anywhere in the Commonwealth. In addition to providing a list of gardens, it also offers free publications on organizing community gardens, gardening in the city, vegetable gardening, and soil-testing services. Further, it offers information on buying and selling produce at farmers' markets in early summer, and on facilitating land-use agreements between gardeners and landowners.

— *Middlesex County Extension Service*, Lexington, 862-2380; Concord, 369-4845; and *Suffolk County Extension Service*, 100 Arlington St., Boston 02125; 482-9258. Bulletins and booklets from these two services cover everything from backyard composting and hornworms to water conservation and soil lead; most are free or very inexpensive. A staff of horticulturalists answers questions and offers slide shows to gardening groups. It will also test soil samples for lead and provide further research.

— E.G.

group are unlikely to have plots available this year, but a new garden may be begun. The project can also refer callers to other South End gardens. Fee: determined by each garden group.

— *Southwest Corridor Community Farm*, 46 Chestnut Ave., Jamaica Plain 02130; contact Susan Naimark, 522-1259, Tues. through Sat., 3 to 6 p.m. Although plots will probably not be available this spring, the group offers discounted seeds and seedlings from its solar-heated greenhouse, as well as classes and a May festival.

— *Southwest Garden Club*, Cummins Highway and Rowe St., Roslindale-West Roxbury; contact E. Forest Hallett, 325-9596. A showcase community garden, this one has a water supply and security gate, as well as a waiting list. But several plots may open up. Fee: \$3 suggested donation.

New man

Continued from page 7

definitions of masculinity don't work, and they are as debilitating and destructive to men as they are to women. There is, however, a sense of guilt in Robertiello's telling (the book is dedicated to his son, with the hope that it will "help him understand and forgive") and though Robertiello argues that adopting the characteristics of the new man (the ability to show affection to other men, etc.) will set you free, it's not clear that it has done anything of the sort for him.

The smash hit of the sensitive-man genre has to be Sam Julty's *Men's Bodies Men's Selves* (Dell Publishing Co. Inc.). Beginning by avowing his debt to the Boston Women's Health Collective (whose *Our Bodies Ourselves* is a seminal work in feminist literature), Julty offers a male-oriented version of the popular resource book. Like *Our Bodies Ourselves*, Julty's book focuses on the conditions necessary for masculine physical and mental health and well-being. This, he says, is a starting point for any discussion of concern to men. Chapters on rape, male sexual performance, gay life, marriage, parenting and other male roles explore what it is like to be a contemporary man with refreshing — if not always profound — insight. In a section headed "Pornography — Dangerous to Men's Sexual Health," Julty eschews the

traditional carping arguments against "hetero porn." Instead, he turns the issue into one of self respect. "What shall we do with the porn around us?" he asks on a page opposite one illustrated with a montage of marquee peep shows and sex shops. "The answer is not censorship laws . . . Black, Jewish, Polish and Italian men are already provoked to anger by vicious, degrading, racial and ethnic stereotypes. When will all men begin to raise hell for being shown as hapless, stiff-necked fuckers? When will we begin to feel uncomfortable with the portrayal of women as helpless receivers of our violence?"

The book is thorough; every chapter ends with suggested readings and resources. Though it clearly capitalizes on a trend, there is integrity to the effort. *Men's Bodies Men's Selves* does best to provide information. When it is not provided in its rawest form, unshaped by ideology, it is tempered by a variety of treatments, as in the section on "Men Loving Men," which includes letters by proponents of gay life and men who described themselves as heterosexual.

What gets lost in the fancy packaging and media hype of the new men's books is a straightforward presentation of what men have learned (from women, from each other, and about themselves) in the decade past. To argue that the literature is attempting to find its feet, that it is analogous to the earliest writings of the women's movement and should therefore be immune from heavy criticism, would be a mistake. Undeniably, the teachings of feminists have had their influence on men as well as women. That the so-called masculine crisis should not be laid at the door of the women's movement seems no less true. One might have hoped, however, that the evolution of a humanist movement could have skipped a stage marked by paraphernalia that is distinctly male. In a consumer culture only too eager to co-opt legitimate movements with ads for everything from soap to credit cards — the bastardization of the women's movement by Madison Avenue, universally lamented by feminists, is a perfect example — the subtle issues of importance to men have fallen victim to the lure of the quick buck. For both sexes, evolution suffers. In this instance, books, the supposed instruments of communication, do more to subvert it.

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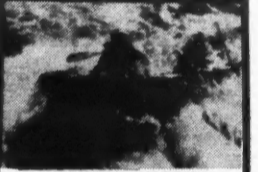
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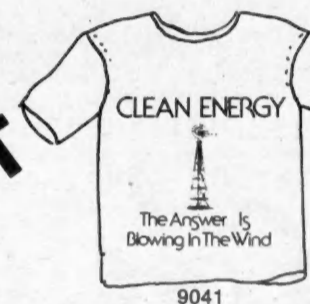
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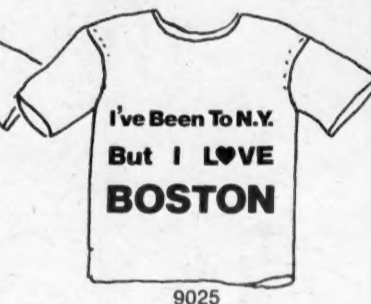
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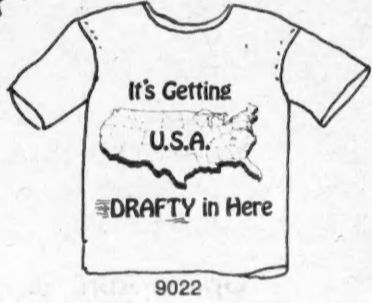
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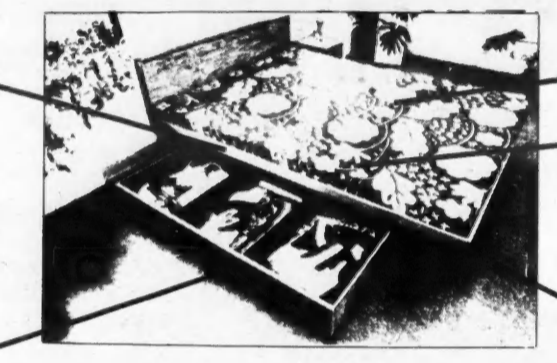
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The Spring 1980 Boston Phoenix Guide to Boston Bands is on the stands April 8th. If you're interested in advertising in a proven gig-getter call Steve Jackson at 536-5390.

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Keyboard player interested in Top 40 band-w/vocals and will travel. Call 1-477-2612 or write Box 1202 Mashpee MA 02649.

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LIKE OLDER MEN?
Successful handsome mature exp WM 41 seeks attr submissive WF 19-29 whose sensual satisfaction needs the stimulation of domination, discipline & strict guidance from an older man or teacher type image along with many other advantages. Box 5568.

Sensual young very att cpl wish to meet desirable F for special encounters of the best kind. So come on over and live a little- we're sure you won't regret it ph and ph pls box 5564

ATTRACTIVE COUPLES
Attractive slim white married couple both 36 both safe. seek attractive slim white married couples to 40. Complete discretion given and expected. Please send photo. Box 5585

INTO COMPANIONSHIP
WM SUBMISSIVE/masculine 140 567 27-tired of doing everything alone sk Dominant/masculine guys to date and comfort each other. Race unimportant. You should be 5'9 or above and 25-32. Send pic, Boston phone or outside address with gd description. Box 5542

ESSENCE

THE NEWSLETTER FOR SWINGING COUPLES

Direct contact to Swingers thru our hotline
Info on Clubs-Socials & Parties
Counseling for new Couples
for more info call:
944-0072

YES WE ARE GROWING

Sub SWM 20 yrs 160 lbs 5'9 wid lik a dom M/F to spank hum/whatever U lik. I hv no limits just if loose wil spk Fs and ph. Box 5570

GWM 22 5'10 175lb gd lkg, str ap brn eyes, brd seeks yng guy 18-25 for frnds, poss rel. Tired of bars, pls be honest, sincere. Box 5577.

Gd lk, in-shape WM 37, neat & clean, dn 2 earth, sk slim WM-WF 4 usual times. Fone/foto only, no return correspondence. Box 5576.

Attr WMCPL, 30s eks BIWF 18-30 for exciting passionate threesome. Must like gd times and sensual pleasures. Send letter with expct foto & phone to: PO Box 2422, Boston 02208.

Gd lk WM seeks other M into nudity and exhibitionism for get together. Also would like to join or start a nudist group. 310 Franklin St Box 392 Boston Ma 02110.

ALAN, I'M INTERESTED
You replied to Box 5332. Send another time/date to call. This could be fun.

Fat Bis /gay w like to meet wkn any age(18+) race no pain teach me what you know ma ssage a whole lot more. Photo phone. Millt OK Box 5550.

BIWM 5'9 145 vry gd looks, normal acting & appearing, enjoy most sps & outdoors. Looking for a normal person as myself to share good times with, phone & photo, vry discreet. Box 5560.

GAY? CALL NOW
See Dating section-Steve.


Need submissive young 19 to 25 M or F for relief of pent up energies. No pros. No pain, drugs etc. Phone no. All Ans Box 5554

30 yo M looking for young (18-25) M who is Fr. active & maybe Gk passive for mut rewarding experience. Box 5553

GWM 21 6' 150 lbs it brn hair blue eyes very attractive looking sincere caring person seeking sim young fun to be with gwm 18-25 non-bar type to share good times poss more. Thanks! PO Box 464 Beverly Farms, Mass 01915

IRISH BUDDIES
BIWM 26 sks masculine friendly guy-Southie-C Town-Dot 4 fun times experience not necessary. Please write Phoenix Box 5559

Please Put Return Addresses On All Envelopes So Classifieds May be Returned In The Event They Are Not Clearly Readable



SEEKING GIRLS TO FIGHT OR WRESTLE
private film collector seeks to film fights or wrestling matches. either real or provocatively acted out by girls. will pay \$100 to \$200+ per girl per match. nothing difficult. prefer girls with large breasts, muscular legs, or both. send tel. no. or address to: John Cain DLD 88 310 Franklin St Boston, Mass 02110

Young gd-looking ad exec wants to meet the right woman (25-40) for daytime rendezvous in the Boston area, feminine, romantic & realistic. Discretion a must. Pleasure a certainty. Send name and number to Box 5562 and let's meet for coffee.

WM 36 would like to meet prof or F student for romance or adventure clean discrete good times. Phone or place to meet. Box 5556

TRAINING NEEDED

White Male age 27 5'10 140 lbs Brown hair blue eyes Seeking the woman of his dreams which is one who is willing to treat me like a sister or daughter and to teach me how to look and act feminine in every way that is possible. Age is unimportant. Just a strong desire to help me. I'm willing to

St/BI/G. You may be white or black, but bright & nice looking a must. Long term friendship a possibility and mutually rewarding. Please send phone no and if possible a photo. Sincere replies only, please. Box 5574.

Good deal for Gay WM 18-25 yo must be clean cut smooth with nice body, affectionate honest write Box 5571 w/way to contact.

STUDENT SPANKING
WM 35 seeks WM students 18+ for good old fashion jeans dwn spanking on your bre btm. If need of a spanking apply Box 505 Astor Station Boston Mass 02123

Erotic dark haired beauty wishes to meet gentlemen for pleasurable times in Worc./Fram./Bos. area. Send phone to Box 5485

ENCOUNTERS OF THE CLOSEST KIND

Lovely sensuous blonde WF 30 sks discerning considerate & successful gentlemen for mutually rewarding discrct day or eve rendezvous at my place. All replies answered. PO Box 684, Kenmore Station, Boston, 02215

WM 28 coll prof seeks WF for long gentle loving sex, cuddling & caring. Virgins welcome. Frank, Box 718 Boston, MA 02102.

North Shore GM 25 wnts to know where all the kids hang out in town. Sk friend 18+ 4 movies, conctrs, gd times. H.S. or preps 18+. Boston-Nbypport. Send letter, way to contact to Box 5627.



Is For Couples Only
327-6210

PARTIES ESCORT TRAVEL
Service to discriminating profssnl men call Nikki 367-9699

Masc well bit Dick 262-5513.
Chris, male escort, very versatile. Professional people and serious inquiries only. 401-467-7786, call after 9 pm.
Suze will take you to Plato's Swinging Club in NYC 201-568-1539

Rick entertains for the Discriminating. 401-467-7786. Serious inquiries only.

DISTINGUISHED ESCORT SERVICE
Today's escort plays a variety of roles. Quality companion, attractive public partner, and sometimes more. A complement for the person who hires one.
CALL 899-4358

LINGERIE DELIGHT MESSAGE
Here I am for Gentlemen Only who can appreciate & enjoy dressing up in sheer lvelies, being pampered as a lady. One call to me will have you where you want to be. Sincere only. 266-4060

Massage guaranteed to relieve your tensions discrete 277-3590.
Outcall Massage 894-4243
Massage by Gretchen. Call 2663589.

MARK TWO'S SWINGING COUPLES SOCIALS
Our socials are where New England's most congenial swinging couples come to make friends and have a fantastic evening. Next social is in Woburn, April 5, 9 p.m.
453-8414
P.O. Box 372
North Billerica 01862

Outcalls only 787-3347.
Out calls only 787-3341.

GWM will massage men 247-1660, Joe anytime versatile discreet

SENSATIONAL LADY
Waiting to massage. 1-777-4051
Luxurious massage Boston. Outcalls only. 232-3391.

to place your Phoenix CLASSIFIED by mail
please see the ad form on the last page

EASTER BUNNY MASSAGE
WILD & LUSCIOUS palace of relaxation & fun with French-English-Russian-Greek in my exquisite Copley Sq. apt. Welcome in the Springtime with a call to me. 266-8962

UNLIMITED PLEASURES BY LILA
For complete massage & enjoyment don't let your fingers slow you down. I'm as close as 7 digits away. Sincere only. 266-7183

"THE ULTIMATE" SAVE \$5 WITH THIS COUPON
WE KNEAD YOU
The Touch that Relaxes
STEAM-SAUNA
WHIRLPOOL
1675 MASS. AVE.,
CAMBRIDGE 02139
WIDE SCREEN TV

Inflation fighter 262-4417 out
GWM 21 masc well bit will rub U the right way. Michael 536-8730.

Body-builder will massage men only. Call anytime, 625-7256

What you want is what you get. 344-2960 out.

Visit livly Erica 5'10, blk hr, blue-eyed, 130 lb Mdl & massage. 21 yr. Conv. dtn loc. Anytime. 523-8697.

Just for your satisfaction, try Dyan's massage-You won't get rubbed the wrong way. M-F 10 am-4 pm 731-8324

DAVE IS BACK FROM HAWAII
Athletic male - x-surfer has returned to Boston to escort, model and massage. Past client special. Outcalls - incalls.
426-8063

KEVIN REA-4090
INCALLS & OUTCALLS



Parisienne Sauna
An Experience To Remember
LOCATED RT. 1 (NORTH) AT THE LOWELL ST. EXIT
PEABODY 535-4550
9 massage rooms 11 masseuses
Sat. & Sun., Special-The Le Baine
Featuring ADVENT Fall - Winter - T.V. All Sporting Events Shows
OFFERING THE LARGEST AND FINEST FACILITIES IN NEW ENGLAND
Massage By Women
Whirlpool, Steam, Hot Rock Sauna
When in Maine Call 207-772-2040 686 Congress St. Portland, Me.
MASTER CHARGE VISA BANK AMERICARD
OPEN 7 DAYS - 11:00 AM - 12:30

help you in any way possible in return for your help. Write 470 commonwealth ave box cy70 Boston MA 02215.

Sincere WM amateur photographer sks attr WF with large breasts for nude photos. U don't need experience or a beautiful body. Discretion assured. Write AP c/o Box "K", Needham, MA 02192.

SEX SUPERMARKET
Hard to find books, films. Send for big 36 page adult catalog. State and sign you are over 21. Send \$2.00 for postage to New England Executive Shop Box 51A DLD 310 Franklin St. Boston, MA. 02110.

Wanted: inexperienced women 18+ to share good times with Ed, a gentle, caring handsome single WM 29. POB 720 Quincy, Ma. 02269

1st ad nervous cute BIWC he 29 5'6 145 she 28 5'2 105 sks att WC or BIF to 32 for friends smoke & fun. Let's meet & talk. Photo gets ours. Pfer no straight swaps. PO Box 84. Waverly 02179

Beautiful intelligent witty Bi F 26 seeks submissive F pet w/ same qualities. I am a loving & gentle owner. My Providence home is open to right woman Novice encouraged to write. Send descriptive letter w/ photo & phone. Box 5748, Providence, Ri.02912.

SUBMISSIVE WOMEN
Dominating strict 6' 200lb WM Master seeking submissive attr petite or statuesque WF slave for highly erotic B&D sessions within her individual limits. Descr self & tastes to Box 5543.

BIWM 30's wants to meet Bi, G, S uncutts, 1st timers ok, my place, 18+, no tats or SM, very disc. Tel no & photo 1st answered. Box 5551.

WM 35yrs 6ft 190lbs loves giving fr to women of all ages in my prvrt office day or night no reciprocation required. Box 5584.

Upper Cape. Understanding GWM 40 seeks male 18+ in parties for fun and games. Must be young, trim and sincere. Send description. Box 5424

Big man 38 years young & 6'2" who happens to be Bi, white, & good looking needs younger guy

38D BLONDE
Enjoy a relaxing hour with a striking blonde at her comfortable South Shore Apartment. I'll tickle your fancy! Box 9737

W cpl she 34 he 40 sks well endwd studs B or W for sex. Send complete photo phone Box 4533

MEET SEXUAL
friends nationwide. Tracy, Box 405-BP, Wilmette, IL 60091.

DISTORTED
wife sought perm by three time new age whore freakrocker of twenty-six winters. Only req: can you sit in one place or talk all day and feel safe w/me in de woods desert ur. box 766, 104 charles st. Boston.

PRIVATE MAILBOXES
D.L.D., 310 Franklin St., Boston's original mail drop, established 1972, can meet your needs. Call 423-3543 to rent a private mailbox immediately. 5 minute walk from Faneuil Hall/Quincy Market.

GWF26 sks S&M B&D Leather peop. for fun & games or raps send a way to contact foto app. All ans. Disc asred. Box 5583.

WM 26-sks well built buxom F for daytime fun 18-40. I am 5'11 160lbs enjoy Or & fulfilling fantasies. Send phone & photo Box 5573.

Attr amoral sensual hedonistic atheistic SWM lawyer 6' 160 lb 40 seeks attr F sleepingmate Write PO Box 80 Bos MA 02101

SWM would like to meet WF 40 60 for AM meetings vry discrct will do what you wnt POBox 97 Somerville MA 02149 I'm gdiking

The msnry position is kinky toa dog. Amoebas think all sex is kinky. This MWM sane healthy and curious sks adventurous F or cpl to explore liquid sex and an eroticism. Not a hangup just another facet of the big picture. Box 5626

SUCCESSFUL
26 White yng at attr and want one time exp with older woman. I'm gentle disc and open to all props. Box 5532

tive young lady. Will help with relocation. An ambitious miss interested in a rewarding relationship please write with photo phone or address to P.O. Box 4083 Montgomery Ala 36101

Man 29 seeks sexually aggressive woman with a highly non-stereotyped mind. Box 5624

sincere BIKM seek F twins. I am gd lkg all M honest for funtimes. Please send phone, pic You won't be sorry. Single F welcome also. Box 5623.

Gd lkg MWM 5'10 155 35 sks sim MWM 20-35 hrry to engage in PM physical activity. Ltr w pic app discr assured. Box 114, 310 Franklin St, Boston 02110.

GBM, 41, 6'1, 165 seeks younger man for friendship, sex, possible rel send letter with phone number. I'm very discreet. Expect same. Box 284 Fitchburg 01420

GWM needs big men. If over endwd write me. Send photo if youcan. PO Box 312, Hanover, New Hampshire 03755

DWM, 46, handsome, needs girl for dating, friendship, anyone 18-55 o.k. write soon, I'll please you. Box 5627

W CPLS & FEMALES
Act out your fantasy with this well endwd White Male. Phone if possible, all answered. Box 5616

WM 28 Blond+ blue seek F instructor 18-40 BorW for kink sex Col+tvz welcome nothing to far out Send rep+photo if pos to PO Box 51 Worcester MA 01606

Please Address Replies to
The Boston Phoenix Classifieds
Box No. _____
367 Newbury St.
Boston, Ma. 02115

ESCORTS
266-4060

Please Address Replies to
The Boston Phoenix Classifieds
Box No. _____
367 Newbury St.
Boston, Ma. 02115

MASSAGE OPPORTUNITY
1masseuse seeks 1wom. 625-8339
MASSAGE
Massage by 6' 180 lb SWM 625-1938
JEFF 227-0772
GWM DANA 536-0938.
Fenway Pk GWM Paul 267-1410
Travellers professional massage. Feel your essence. Outcalls. 367-0853.
Outcall servicing No Shore & So Shore areas 24 hrs. 588-3983.
Relax to exotic massage in private sumptuous surroundings call Veronique 367-9699
RELAX & ENJOY
Massage:Lacey at 367-3454.

STEVE
Gentlemen who enjoy being massaged by masculine muscular male. Call after 6 PM
266-4060

Sensuality assured ailments cured, Candy or Cookie anytime. Blonde or brunette, in or outcall. 262-5183 Massage Fr.

Attractive Male would like to give blissful massage to all women. Call Neil anytime. 262-4376. Women only.

Let a pretty girl massage away your troubles Bos & Camb. Outcalls only 262-2299.

GIA
Services rendered for occasions. Distinguished gentlemen reply. Outcalls only. Hotels, residences, & offices.
324-1556

SUPER MASSAGE
Att woman age 26 call 569-0664

Are you a real gentleman desiring a totally relaxing massage in a tranquil setting? 783-5156

Outcalls. 298-3644

MASSAGE BY TRACY
Looking forward to seeing old friends as well as a few new ones. If you enjoy taking your time, relaxing, and getting to know one another then you're for me. Call 603-888-6557.

Relaxing massage 628-1176
Carol in calls only 265-4594

STRIKE YOUR FANCY
With your choice of lovely ladies. A petite blonde and a tall brunette. Located in Fenway area. Discretion assured and expected. Parking OK. Inquire 262-2265 Sun-Fri 9-4 for relaxing massage.

\$5 OFF
At Mandala before 11 and after 6 with this ad. Call 965-1066 or 965-5535

PLEASURE SEEKERS
Experience an exciting erotic massage by one of our shapely, well-endowed young ladies. At your convenience: Hotel, Office, or Home.
For Appointment Call:
935-7674
266-8897
All calls will be verified. Open 10 a.m. to 3 a.m. Outcall Service Only!
EXTRA!! COUPLES ACCOMMODATED

MASSAGE
Men get your MASSAGE at **ELFIE'S GARDEN OF EDEN**. Expert Swedish, Powder, or Russian Oakleaf Massage. Unlimited use of sauna and steam room. Come to 64 Middlesex Tpk., Burlington or call:
272-8660
New Hours: Mon.-Sat. 11 a.m. to 11:30 p.m. Ask for our **EVERYDAY SPECIAL**

JOYOUS MASSAGE
Hour long and total body. Know the beauty of total relaxation in a comfortable friendly environment. We're dedicated and expert in the techniques and art of massage. We're open seven days a week, 9 to 9. Convenient Suburban location. Call **LINDA'S 965-1066 or 965-5535**.

Massage by sincere vers & exp WM. Call 266-5091. Thanks.

Massage by Nicki 492-7668
GWM outcall cpls gays 536-4388

SPRING BREAK WITH JAY
Come & let me show you how good a massage can really be with that flair by a young masculine college male in the comfort of your hotel-home-office or my Boston apt.
267-8774

SENSUOUS RELAXATION
Hi, Tall Brunette would like to meet you in the comforts of my Bri-apt for a total massage.
277-3599

OUTCALL MASSAGE 567-4835

HOT & LUSCIOUS
Relaxing Massage. South Shore Area
CALL 344-5630

SASHA
Soothing massages are our specialty. Come over, relax, and enjoy. Call anytime.
254-8157

FIVE DOLLARS OFF
At Linda's Mandala. Before 11AM and after 6PM with this ad. Call Linda's, 965-1066 or 965-5535.
Good sensuous massage for women only 18+ 266-2333 Tom.

MANDALA Healing Massage

HOUR LONG-TOTAL BODY MASSAGE
MASTERCHARGE AND VISA NOW ACCEPTED
Where the Supreme Art of Relaxation is Practiced.
Newton: open 7 days, 9-9
965-1066
965-5535

MISTRESS JOANNE IS GOING BACK TO FT. LAUDERDALE TO MASSAGE
Gents who are interested in dominance, humiliation, S&M, B&D, and leather — a call to me will let you act out all your fantasies.
DISCOUNTS FOR OLD CUSTOMERS. LAST WEEK.
266-8962
Appointments Sun.-Thurs.

Relaxation Retreat
"One of New England's plushest clubs."
... luxury for gentleman Fifteen masseuses. Major credit cards accepted. Imperial body annointment and bubble baths, mineral springs whirlpool. Finnish Hot Rock Sauna. Ultraviolet tanning lamps, relaxation lounge, and complimentary beverage and massage. Let the games begin!!!
\$7 off between 10 am-12 noon (Open 10:00 a.m.-1:00 a.m.)
7 days a week. 212 Central St. Downtown Lowell. Call 459-9191, Park on Hurd Street.

MASSAGE OF PLEASURE
leisure body massage. Complete discreet surroundings
Call Jean at **482-6420**

SPRINGTIME PLAYBOYS TREAT
Sweet, tanned & lovely. For the Ultimate massage.
289-1337

GENTLEMEN PLEASE
Relax and enjoy a massage in a lovely South Shore apt. We offer movies, stockings and garters.
344-5630

2 ACADEMY AWARD NOMINATIONS
PETER SELLERS — Best Actor
MELVYN DOUGLAS — Best Supporting Actor

THE CRITICS AND PUBLIC AGREE...
There's nothing funnier than Peter Sellers in "Being There."

"An absolutely remarkable comedy... a delight."
— RONA BARRETT, Good Morning America ABC-TV
"One of the year's 10 best."
— GENE SHALIT, Today Show NBC-TV

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AN ANDREW BRAUNSBURG PRODUCTION
PETER SELLERS SHIRLEY MacLAINE
IN A HAL ASHBY FILM
"BEING THERE"

ALSO STARRING
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SCREENPLAY BY JERZY KOSINSKI • BASED ON THE NOVEL BY JERZY KOSINSKI
MUSIC BY JOHNNY MANDEL • EXECUTIVE PRODUCER JACK SCHWARTZMAN
PRODUCED BY ANDREW BRAUNSBURG • DIRECTED BY HAL ASHBY • © LORIMAR DISTRIBUTION INTERNATIONAL 1980
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A Transamerica Company

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SACK PARIS 841 BOYLSTON ST. OPP. PRU. CTR. 267-2181
CIRCLE CINEMA 399 CHESTNUT HILL AVE. CLEVELAND CIRCLE 566-4040
SACK CINEMA NATICK 237-3840 ROUTE 9 OPP. SHOPPERS' WLD.
SHOWCASE WOBURN 933-5330 RT. 128 NEAR 93
SHOWCASE DEDHAM 326-8955 ROUTE 1 of 128
SACK CINEMA DANVERS 1-2 599-3122 OF LIBERTY TREE MALL

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DATE OF INSERTION _____ CATEGORY _____
LEAVE SPACE BETWEEN EACH WORD SEE INDEX ON 1ST PAGE OF CLASSIFIEDS

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ADS MAY BE PLACED AT:
Classified Office: 367 Newbury St., Corner of Newbury St. & Mass. Ave., Mon-Fri, 8:30-6.
IN BOSTON: NEXT DOOR: Sunny Corner Farms, 359 Newbury St., Boston, Mass. until 2 AM
IN CAMBRIDGE: Tech NIFI 38 Boylston Street, Cambridge, Mass. (Harvard Sq.)
Deadline for all drop-off points is 2:30 Thurs.
ABSOLUTE DEADLINE — 5:30 THURS.

NOTE: When placing classified ads through the mail or drop-off points, DO NOT SEND CASH. Checks or money orders only. Cancelled checks or money orders or register receipts MUST accompany ALL refund requests.

***THE GUARANTEE:** If your ad in the Apartments, For Sale, Roommates, Cars, cycles, Free/Trade, Housemates, Musical Instruments, Pets, Rides, A/V, Studios, Seasonal Rentals, Travel or Wanted categories doesn't work after you've bought it in advance for two consecutive weeks we will keep running the same ad FREE until it works. All you have to do is call us by WEDNESDAY during the week of the ads second appearance (and every successive week by WEDNESDAY) & tell us to rerun the same ad. You must call EVERY week — missing a week voids the Guarantee. Cancellations, changes & corrections must be made by TUESDAY of the week of the ads first appearance. (No change in Guarantee ads after this time.)
NOTE: Guaranteed ads cancelled after the first publication will receive a refund of one-half the balance of the second week.

ALL CLAIMS FOR ADVERTISING ERRORS MUST BE MADE WITHIN 7 DAYS FROM DATE OF PUBLICATION.
DEADLINE FOR CHANGES AND CANCELLATIONS IS 4:30 TUES.
No changes can be made in guarantee ads after the first two printings.
BOX NUMBERS: Service charge is \$2.75 for each week the box is advertised. Advertisers may pick up mail at our office 9-5 weekdays. Mail is held for 3 weeks after the last time the box number appears in the ad and will be forwarded if a large self-addressed stamped envelope accompanied the ad.
Readers who wish to respond to a box should address their replies to Box # of Boston Phoenix Classifieds, 367 Newbury St., Boston, Mass. 02115

PERSONALS and PERSON TO PERSON only. Only our boxes and P.O. boxes may be used if you desire a response. Phone numbers and addresses are not acceptable and will result in rejection of your ad.
The Boston Phoenix reserves the right to edit or reject advertising which may result in legal action or which we consider to be in poor taste. We also reserve the right to determine category placement and suitability. For your protection, all advertisers must enclose full name, address and telephone number. This information is strictly confidential; however, we cannot print your ad without it. The Boston Phoenix has no control over classified advertisers. Hence, we cannot assure you that your inquiry will be answered or that the product or service is accurately presented.
PLEASE NOTE! No ad will be accepted without an individual's phone number.

To place a Job Opportunity ad, please call Chris Taylor 536-5390, x 474 or Rob Mitchell, x554

SALE PRICES IN EFFECT MARCH 30 THRU APRIL 5

Lechmere's spring

sale

**Special Purchase! Manufacturers
Closeout on these Centrex Stereo Systems
from Pioneer.**



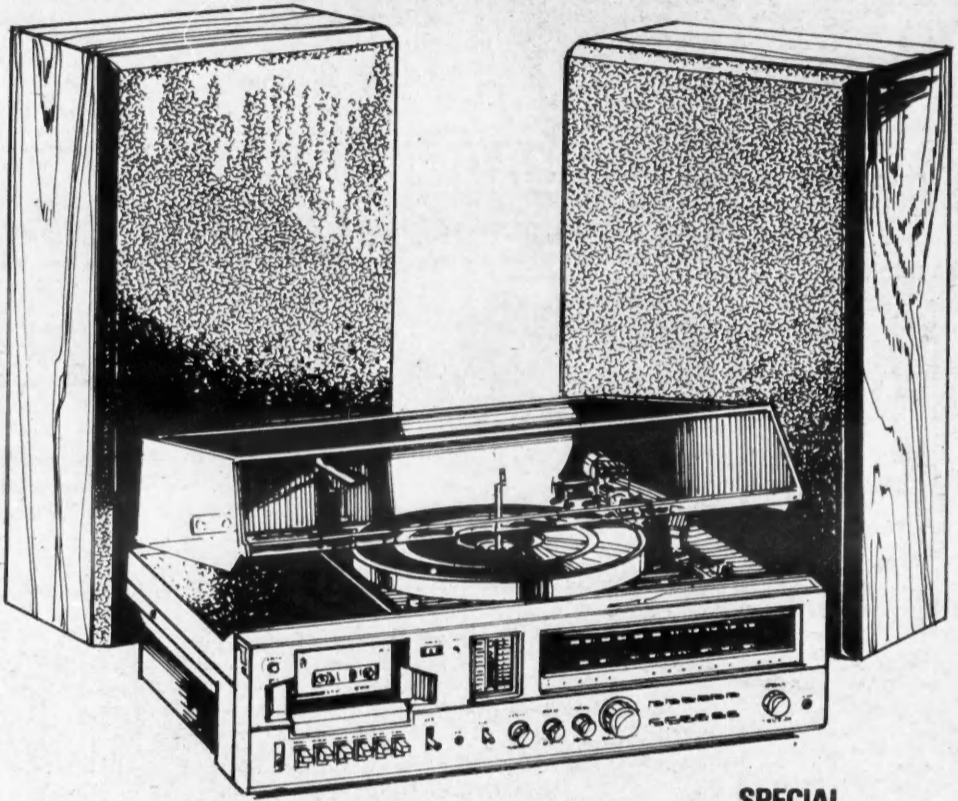
CENTREX BY PIONEER AM/FM STEREO CASSETTE PLAYER/RECORDER & FULL-SIZE TURNTABLE-Front load cassette deck with 1 button recording, digital tape counter & also shut-off in any mode. Belt-drive turntable plays up to 6 records. Complete with magnetic cartridge.

**SPECIAL PURCHASE
279⁸⁸**



CENTREX BY PIONEER AM/FM STEREO CASSETTE PLAYER/RECORDER & FULL-SIZE TURNTABLE-AM/FM multiplex with BSR record changer. Bass & treble controls, tuning meter, automatic recording level control. Pause button and locking fast forward.

**SPECIAL PURCHASE
179⁸⁸**



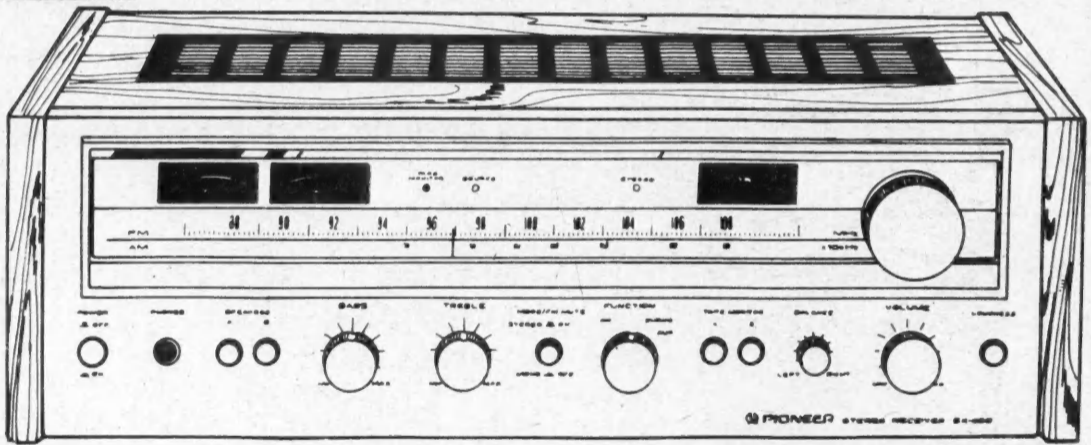
CENTREX BY PIONEER AM/FM STEREO WITH CASSETTE PLAYER/RECORDER AND FULL-SIZE TURNTABLE-With 10 watts per channel into 8 ohms from 40-20kHz, 1.0% THD. Vertical front-load cassette deck with digital tape counter. Dolby noise reduction. Chromium dioxide tape switch. High performance semi-programmable multi-play, belt-drive turntable with magnetic cartridge. Has S-shaped tone arm. Automatically plays up to 6 records.

**SPECIAL PURCHASE
379⁸⁸**

Pioneer SX680 30-Watt* AM/FM Stereo Receiver

The SX680 is quickly becoming our most popular receiver. Has enough power to drive most speakers to realistic sound levels. Connections for 2 tape decks, 4 speakers, phono and auxiliary source. Has *30 watts per channel at 8 ohms from 20-20,000 Hz at 0.1% THD.

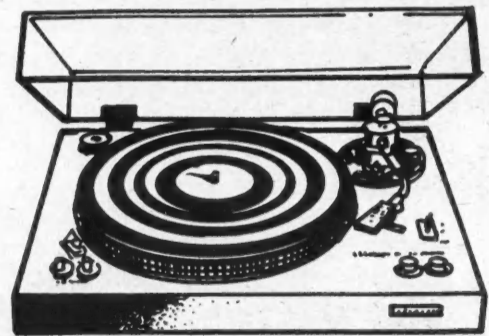
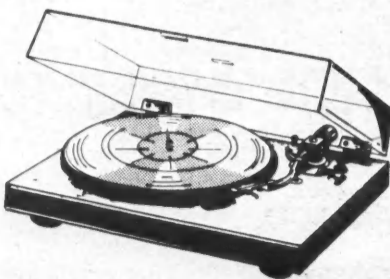
**SAVE 30.00
169⁸⁸**
Reg. 199.88



PIONEER/SANYO MATCHED SOUND SYSTEM-Pioneer receiver with 30 watts/Ch, 20-20kHz, at 8 ohms, 0.1% THD. Features 2 power meters, 2 tape monitors, and a walnut grained vinyl cabinet. Pioneer 2-way speakers with ducted port for extended bass response. Sanyo belt drive semi-automatic turntable includes Empire magnetic cartridge for superb sound reproduction.

If Purchased Separately 452.40

369⁸⁸



SCOTT DIRECT DRIVE TURNTABLE WITH STROBE FOR PRECISE MEASUREMENT OF SPEED-Features automatic reject, return, and shut-off functions for one touch operation. Has cueing lever, hinged dust cover. Audio Technica magnetic cartridge is factory installed.

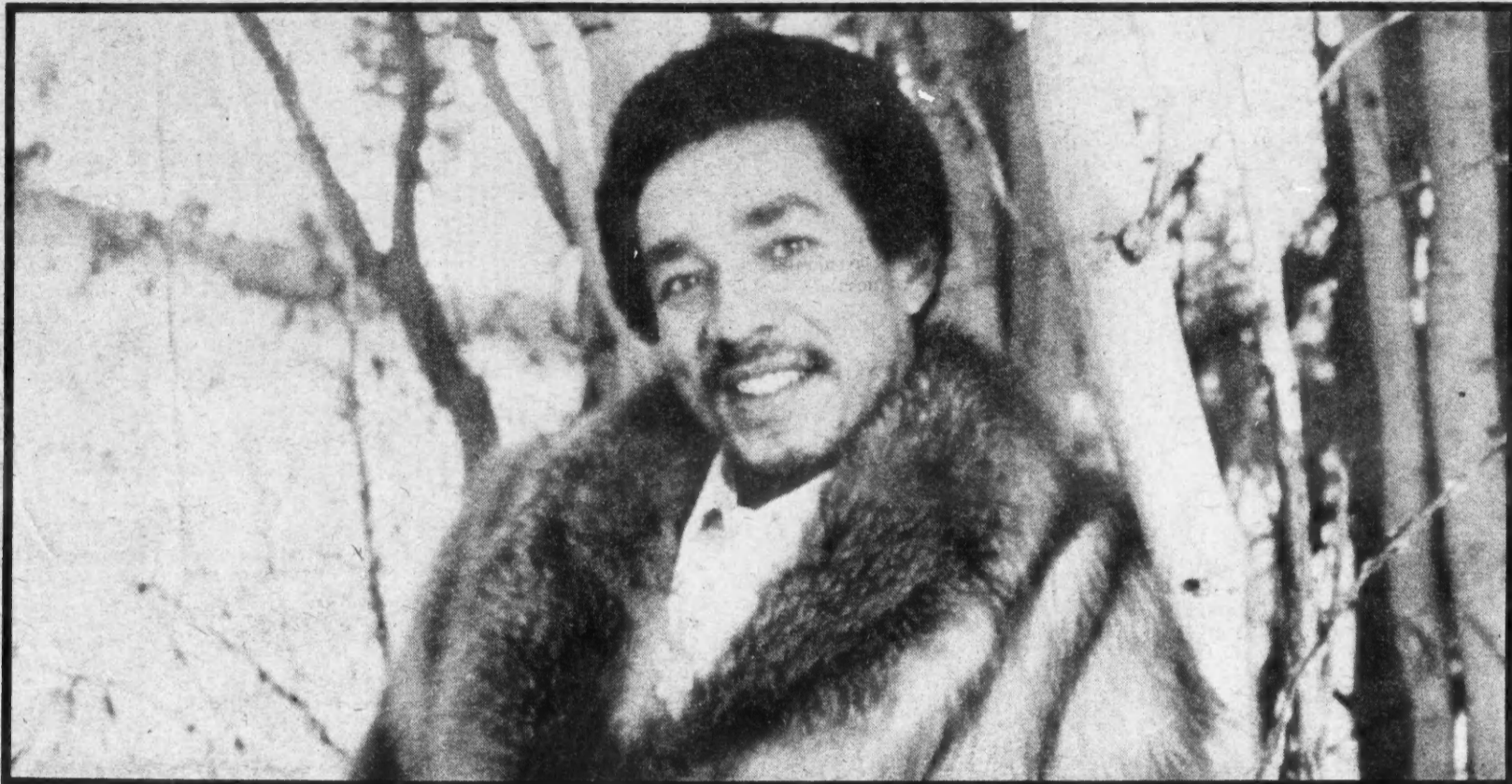
**SAVE 50.00
Reg. 179.88**

129⁸⁸

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FRAMINGHAM • SPRINGFIELD • MANCHESTER, N.H.

BOSTON AFTER DARK ARTS & ENTERTAINMENT



Smokey's back

And the world is a wetter place

by Mike Freedberg

Some stormy person/has the power/To start your April shower

— Smokey Robinson, in "Into Each Rain Some Life Must Fall"

Warm Thoughts (Tamla) is Smokey Robinson's finest solo album, the best set of songs since he and the Miracles recorded *Goin' to A Go-Go*, in 1966. Which is a long time to wait for even a master to return to peak form, and it may hurt *Warm Thoughts* that those who knew Robinson as a Miracle have forgotten him, while those who buy *Warm Thoughts* won't know he's done it before. Yet as lead Miracle and current star, Robinson is the anchorman of this season's surprising revival of tenor-led vocal groups and slow music. Behind Harry Ray (Ray, Goodman and Brown), Wallace and Walter Scott (the Whispers), and Ron Banks (the Dramatics) is the Smokey Robinson of *Goin' to A Go-Go*: a crying tenor who flutters, nuzzles, coos, and whines as he courts his love with lyrics that are high-minded but not solemn, physical but not lustful. Minstrel to queen.

It is no accident that *Warm Thoughts* is mostly crying-blues ballads that recall one of Robinson's best songs from his missing decade, the '70s, "Quiet Storm." This song, in turn, alluded to the 1964-'66 Robinson, who had expanded the traditional crying-blues ballad; one got the history of the relationship and the psychology of the participants in what amounted to a soliloquy on being in love. Crying tenors, from Skip James and Sleepy John Estes to Roy Brown and Jackie Wilson, had always understood that a grown man crying like a baby could arouse what is meant by the mothering instinct: the need to be needed. But Robinson's crying ballads drew daring analogies — between tears, rain, and a woman's "April showers" — that

were funny as well as sad. Perhaps Robinson overplayed this world of wetness, but fans didn't think so. It seemed a neat bit of repartee for Robinson to say that his tears of desire were but showers from a "stormy person."

Robinson also understood the crying gambit as an aspect of minstrelsy. This 19th-century tradition, originally white, was intended to parody false images of happy slaves serenading "kind massa," but it ended up being black music's adaptation of the romantic, ante-bellum South's fascination with things medieval, particularly with the idea of courtly love, the notion that a man got on his knee and serenaded a woman. Originally, mistrel to queen also must have meant slave to mistress, with ironic, even taboo, undertones; in soul music, minstrelsy continued to be the love song of an unworthy suitor. The best songs of *Warm Thoughts* gain their drive from anxiety: Smokey Robinson is not sure he will be accepted, no matter how witty, how admiring, how abject he is.

As in all of Robinson's best minstrelsy, the songs have instrumental obbligatos (like traditional blues guitar), which reinforce the tone of Robinson's vocals — which in turn embody the similes in his repartee. In "Let Me Be the Clock," his purring supplications are fed by the female flutter he first used in 1964's "Come On and Do the Jerk" and brought to a peak in "Goin' to A Go-Go." The blithe blow-vocals and tearful praises of "Melody Man" and "Travelin' Through" recall his whispery wonder in "Ooh Baby Baby." In "I Want To Be Your Love" and "Into Each Rain Some Life Must Fall" (perhaps my favorite song on the album), every part of the music supports Robinson's change of mood and key, from hope to sadness, from desire to fear. And only in "What's in Your Life for Me" does

Robinson attach scant romantic purpose to his devices. He simply shows off four key changes within the space of a single chorus.

At the start of his career, the show-offs were the men he admired and copied: Nolan Strong, Ronnie Isley, Curtis Mayfield, the Platters' Tony Williams. Strong and Williams are all but forgotten, testimony to how Robinson could blow a performer away on his own terms.

Like most blues and soul men, he began by imitating others. At first, he copied Strong, lead tenor of the Detroit-based Diablos, rather than more famous Detroit tenors such as Clyde McPhatter, Jackie Wilson, or Hank Ballard. Not only did Strong have three of the best pieces of crying minstrelsy in an era infatuated with the form ("The Way You Dog Me Around," "The Wind," "Mind Over Matter"), he used a guitarless, piano-shuffle-and-backbeat accompaniment familiar to audiences weaned on New Orleans R&B. It was funky and functional, coughing and sobbing in low registers between Strong's nervous howls and flurries. This sort of New Orleans R&B became the staple of Motown's middle period (particularly in the productions of Holland-Dozier-Holland) largely because of what Robinson showed could be done with the form. From 1960-'62, in songs like "Shop Around," "Depend on Me," and "You Really Got a Hold on Me," Robinson wailed in hot saxophone notes even bluer than Strong's, stretching such tough-choice lyrics as "I don't like you but I love you" (in "You Really Got a Hold on Me") around the rhythm section's choked beat.

"Mickey's Monkey" (1963) saw Robinson imitating a far tougher competitor — Ronnie Isley, of the Isley Brothers, whose "Twist and Shout" was the basis for Robinson's song. Robinson

aped Isley's animal howl, hurled his yell into an Isley-like clenched rasp, and burst the song's backbeat through the walls of its four-four. Now Robinson began to develop his water imagery: he wrote "I Gotta Dance To Keep From Crying," which told Isley's secret better than Isley had done; and in "Do the Jerk," he was sure enough of his tearful holler to weave into it the curled-up yelp no one had ever heard before and that marked all of his best mature songs. Now his tenor purred as well as it could squeak; now he could torch gospel progressions just as the sisters who had so impressed him as a child in Baptist church did.

Curtis Mayfield's softly sung, patiently hopeful minstrelsy with the Impressions ("Gypsy Woman" to "I'm So Proud") was Robinson's next inspiration and led to his greatest work of the 1960s. He diluted his hot blue wailing into the mellow storminess of "Ooh Baby Baby," with its Mayfield-like arrangement; when he still clamored like a dance announcer, as in "Goin' to A Go-Go," he now burlesqued the good times, pronouncing "ever-y-butt-y" as a pun. Instead of single-minded howling when he wanted to court a woman, he talked about the pretend smiles that covered his tears, as in "I'm the One You Need," "Choosey Beggar," "Save Me," and the greatest of all crying blues, "Tracks of My Tears." In this song, he drew even more specific attention to the contrast between untrue smiles and sincere tears than Tony Williams had in the Platters' "My Prayer" and "The Great Pretender." Supported by sobbing guitar chords and joyful syncopation, Robinson offered women not a pretense but a choice: live with the lie of the happy masquerade, or be brave enough to own up to being the cause of the tears.

Robinson's 1964-'66 accomplishments guaranteed that even after missing most of the '70s he'd have an audience to come back to. The Mayfield-derived songs, especially, took him past the teenage stance of his Nolan Strong and Ronnie Isley period and even out of rock 'n' roll as it was then understood. These songs also became the model for one of Motown's most distinctive requirements: its stars were not allowed to repeat the high school experience forever, like

Continued on page 11

The world according

by Don Shewey

On a cold Tuesday night in December, the basement lounge of Harvard's Adams House is gradually filling. Students who can't find chairs occupy every inch of floor space. The occasion is a benefit for the Harvard Advocate — novelist John Irving, author of *The World According to Garp*, has agreed to read from the book he's currently writing, *The Hotel New Hampshire*. Without much fanfare, Irving has recently taken a house in Cambridge and started giving public readings of his work-in-progress at various places in the Boston area and at Brandeis University, where he's teaching a course in fiction. He's kept a low profile, though, so there is much buzzing anticipation about the appearance of this famous writer. A few people flip through the *Rolling Stone* that features an interview with Irving, most notable perhaps for its photo layout supplied by Irving's photographer-wife, Shyla. There's one especially steamy shot of him sprawling bare-chested on a deck chair, clad in nothing but red trunks: literary beefcake. Would he look like that, publishing's answer to Warren Beatty? Would he walk into the reading like he was walking onto a yacht?

He would not. Irving strolls in quietly, removes his brown leather jacket (flannel shirt and jeans underneath), chats with some young friends in the corner. He is surprisingly short (5-8) and stocky (the sinewy bulk of a veteran amateur wrestler, which he is). His hair is so dark and full that the occasional strand of silver makes a handsome contrast; his gaze is slow and penetrating, his mouth rather small. Stepping up to the lectern before this cozy room's fireplace, Irving seems slightly macho, slightly smug. But when he begins speaking, he reveals the faintest trace of a speech impediment (a funny slurred "s," a difficult "h") and a little boy's comic pugnaciousness — both oddly disarming. He introduces the fifth chapter of *The Hotel New Hampshire* with a summary of what's gone before, including capsule comments on the characters. They are mostly youngsters — the five children, ages 8 to 16, of an eccentric family — and Irving gives them character voices as he reads. The story is a domestic adventure, well-observed, frequently hilarious, and Irving reads it very well. His tone matches that of the prose: tough and tender, whimsically adult, seriously childlike.

After the reading, Irving hangs around to field questions and talk informally about the work-in-progress, about *Garp*, about writing. Inevitably, he is asked about the effects of best-sellerdom. "The success of *Garp* means I'm under no pressure to finish this book," he says. "That doesn't necessarily make my writing better, but it does make my life better." To struggling students, he dispenses good advice: "Young writers have to get to where they have only one problem, and that's what they can imagine. Before that, you have the added anxiety of not being

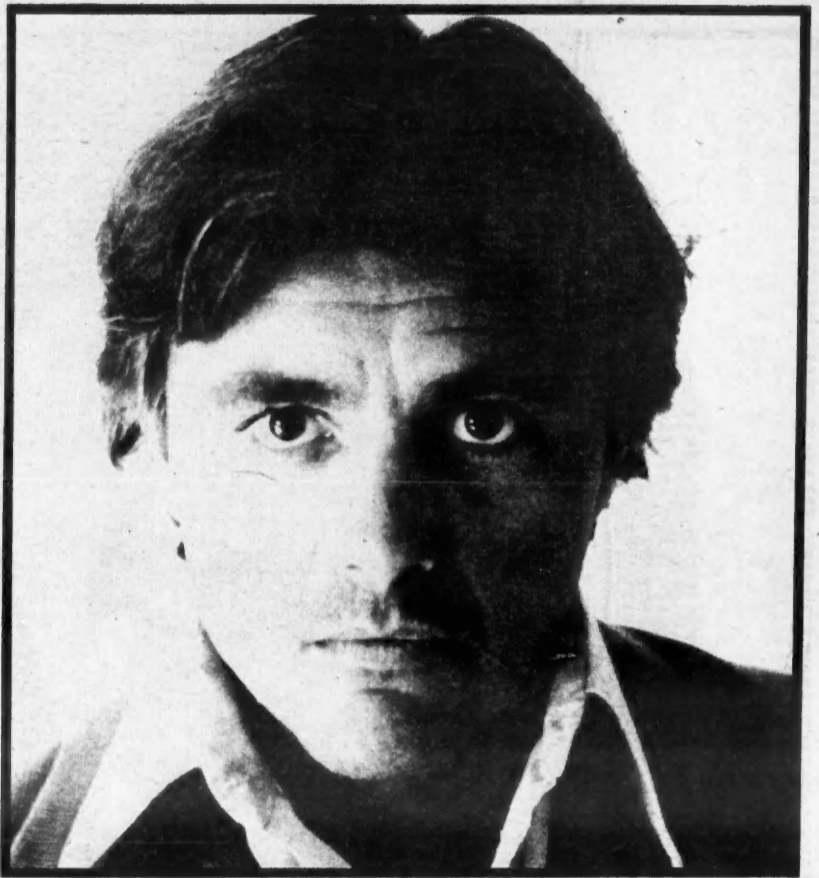
able to express what you imagine. Nothing helps but time. You have to do a lot of stuff. It even helps if you're a little stupid, because then you actually get things done before you decide they're no good." Everyone laughs. The crowd starts to disperse, but one lingerer wonders how Irving chose to be a writer. "I was lucky in a way, in that that there was no choice," he says, cheerfully. "There's nothing else I was capable of doing!"

John Irving has a passion for writing that, it seems, neither fame nor fortune can quench. One imagines a best-selling author immediately abandoning that bread-winning second job, relaxing into celebrityhood, and relishing the cycle of solitary hard work followed by the rewards of publicity. Not Irving. When promotion time comes around, he shuns the talk-show circuit; he makes his writing process public. Although his frequent public readings may indulge a certain performance need, he chooses to read raw material rather than published work, even though one would expect a writer to be timid about unfinished work and audiences to be more interested in hearing something that is known to be good rather than a chancy work-in-progress. And although *The World According to Garp* has sold more than three million copies since it was published in 1978, making Irving a small but tidy fortune, he continues to teach college as he has for seven of the past 12 years; this may be his last. In addition to his readings and his fiction-writing course at Brandeis, Irving is also conducting a series of public lectures on various technical aspects of writing.

His activities are unusual, of course, for a successful novelist, yet he's not exactly public property; he's very careful to separate his family and personal life from his work. Interviewed at the offices of Pocket Books — neutral territory — he tells me what he has told most other reporters: that his own life isn't terribly interesting and wouldn't yield even one autobiographical novel. He doesn't vote, isn't interested in politics, champions no causes, exchanges no gossip, finds most sociological analysis of art (or at least his work) irrelevant. His single-mindedness is, by turns, refreshing (for its lack of pretensions) and dull (for its lack of curiosity). As the conversation flows from literature to history, sex to feminism, it remains clear that even in his most public encounters he is not Irving the Star or Irving the Personality but Irving the Writer.

"Reading aloud has been a part of the way I write for a long time," he says, settling into a stiff chrome-and-wicker chair. Today Irving is wearing an expensive green sports jacket, corduroy slacks, a plaid shirt with a green tie; his sharp though somewhat formal attire matches his speech, which is slow and deliberate but always alert. He's explaining how he uses an audience, a practice he picked up as a teacher. "Before there was a public interested in hearing me read, I always had a classroom of students who were a captive audience against which to test things I was unsure of — scenes or chapters or moments that might have been too extreme — just to see if I could get away with them. I'm most interested in reading the things that are most demanding, that you never stop fussing with. If it's just a performance, there's little in it for me. I'm more selfish than that — to me, it's like a writing session. I can go over a chapter five or six times in the privacy of my own workspace and not get as much out of it as reading it aloud to an audience four or five times." The changes involved are probably unnoticeable to anyone else, he says. "I get rid of a lot of adverbs — you know, 'She said pensively . . . The kind of things any writer picks at.'"

What Irving picks at most — his biggest vice — is what he also considers his virtue: carrying things to extremes. "I take things too far, so I have to test those extremes. I can give you two very different examples. The chapters of *Garp* I read aloud most frequently were the first chapter, when Jenny Fields conceives Garp in a hospital with a brain-damaged army sergeant, and the 'Mrs. Ralph' chapter. Through repeated readings of the 'Mrs. Ralph' chapter, I decided that because of the vulgarity of the confrontation, the dialogue at first was much too pleasant, too tactful and polite. So I



Photos by Shyla Irving

simply went back and put in a lot of 'fucking this' or 'fucking that' to make the dialogue match the vulgarity of the scene. Similarly — or dissimilarly — in the first chapter I wanted to give Jenny's decision to have a child this way a certain purity, and reading it aloud made me realize there was, just conversationally, too much profanity. I felt the tone should be more holy, so the changes were toward making the voice more distant, like the voice of the biographer — just the opposite of the 'Mrs. Ralph' chapter. We're not talking about major revisions; we're just talking about word changes. That's all writing is: changing the words over and over until you get them right."

Irving's changes as a writer haven't been limited to words, however. The forms of his novels have varied wildly. *Setting Free the Bears*, his first and — until *Garp* — best-received book, comes with three sections and three different viewpoints. The first and last sections breezily narrate the comic misadventures of two Austrian students determined to liberate Vienna's Heitzinger Zoo; the middle section alternates dispatches from the older student Siggy's "zoo watch" on the fateful night with a harrowingly dispassionate account of Siggy's "pre-history" — his family's struggles and suffering through the German occupation of Austria in World War II. The shifts of tone, untroubled adolescence alongside unbearable atrocity, effectively indicate the complexity of experience. Each voice (the personal, the objective, the historical) both questions and illuminates the others; the appearance of innocence often belies the tragedy an individual (or a society) has endured, Irving implies, yet life goes on and somehow innocence is possible again. Needless to say, *Setting Free the Bears* is quite a bravura performance for a first novelist. His second book, *The Water Method Man*, re-uses the device of fractured time, alternating more rapidly between first and third person, with less dazzling results; Irving's story of a guy with a urinary infection, a failing marriage, a diffident mistress, and a life deemed worthy of documentation in an underground movie isn't sufficiently compelling to withstand the difficult narrative. *The 158-Pound Marriage* departed significantly from its predecessors; a fairly contained tale of two couples who switch partners, it specifically and admittedly echoes John Hawkes's *The Blood Oranges* and Ford Madox Ford's *The Good Soldier*, particularly Ford's use of an "unreliable narrator" whose digressive and pinheaded perceptions often obscure the real story.

Irving acknowledges these radical changes in form, but he confesses that they weren't as conscious as they may seem. "When you start writing fiction,

there's a natural insecurity about whether you know enough to be doing it at all," he says. "In those first two novels I was conscious, as most writers are, of wanting to show off as much as I knew of the craft of fiction. They're much more complicated in structure, voice, tense — all those craft-y things. It was a way of reassuring myself that I could bring off a novel in the first place. It's like being a president whose first priority is to be re-elected: your first priority when you start a novel is to finish it. I think as you write more you get a little confidence, and the natural aesthetics of the book begin to take over. By the time I came to *The 158-Pound Marriage*, I wanted the book to suit the subject, to be as spare and barren in its devices as it is mean-spirited in its narrator." For sheer storytelling craft, though, *The World According to Garp* is Irving's breakthrough — a saga as panoramic and complicated as *Setting Free the Bears*, but this time told in chronological order. "I knew it was a long and involved story; therefore it seemed insupportable that I make it any more complicated. The most generous thing I could do would be at least to tell the story from the beginning."

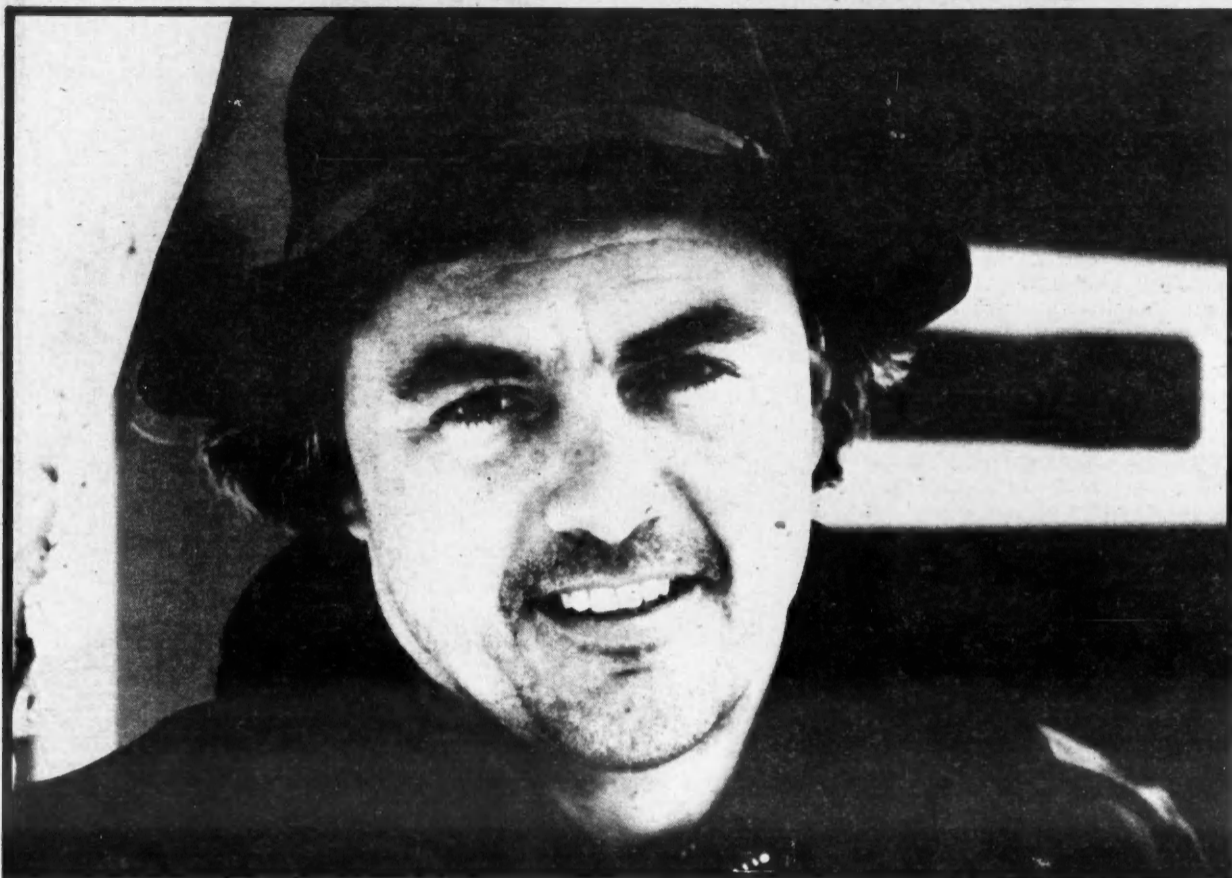
Garp is also a breakthrough in content as well as form. Irving's previous novels, despite their stylistic differences, shared a number of images, references, place settings — writing and wrestling, bears and bees, motorcycles and marriage, Austria and America. Many of these motifs appear, not surprisingly, in Irving's biography. Born in 1942, he went to Exeter Academy, where his father taught Russian history; though he graduated from the University of New Hampshire, his career there was interrupted by a lengthy visit to Vienna, where he met and married his wife, Shyla. After finishing his degree at New Hampshire, Irving spent two years at the Iowa Writers Workshop, where he wrote *Setting Free the Bears*; he also continued to pursue his lifelong interest in wrestling, as both player and coach. Since then, he has shuttled among Iowa, Austria, and New England, writing and teaching as well as raising a family; the Irvings have two sons, Colin, 14, and Brendan, 10. While some of these characteristics creep up regularly in Irving's earlier novels, the author chose to confront the issue of autobiographical fiction head-on by attributing them all to *Garp*'s hero, a novelist much like himself.

This tactic, which provided a way to use his own history in writing a novel, was both therapeutic and risky, says Irving. "Stanley Elkin, who's a friend of mine and a writer I admire, told me when he'd finished *Garp* that I'd written this book to purge myself of my own worst fears. That is, it was a book not about

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to John Irving



anything that had happened to me but about things I fear might happen to me — as a father, as a writer. And that's pretty good. It was a purgation. Suppose you were a writer and the best thing you wrote was the first thing, and you could never write as good as that again. Suppose you were a father and loved your kids and not only did you lose one but you were, at least in part, responsible for the loss. In its extreme way, *Garp* is a fairy tale: you take the best people you can imagine, give them all the best breaks, and then visit upon them all the worst things." Irving doesn't bother to state the logical conclusion — you hope that by writing it down you can prevent it from happening.

"I also knew," Irving continues, "it is considered a no-no to write a book about a writer. I don't know why that is — or I do know why that is: there have been a number of boring books written about writers. But I thought it was possible to do one and not make it be 'about' writing. *Garp* is a writer the way another character might be a doctor. It's simply what he does. I resented the hostility — largely in reviewing and critical circles — to writers writing about themselves. I resent the idea that writers' lives are uninteresting to everybody else, that it is somehow a failure of imagination to write about a writer instead of thinking up a real job for someone to do. I hated the open discrimination against books about writing, some of which, because I am a writer, were very interesting to me. So I said, okay, I'm going to take everything I think about autobiography and imagination, and I'm going to sort of parody some of my own earlier books, and I'm going to say everything I have to say about being a writer."

Nonetheless, Irving gets angry when readers assume that everything that happens in his novels happened in his life. "I find it a gross failure of the imagination," he says, emphatically. "When people read something that strikes them as true, they don't have the imagination themselves to imagine that someone else could have imagined it. It's because people hold ruthlessly and tenaciously to the importance of their own experiences, especially traumatic ones, and they don't like the idea that someone with a good imagination can make something better or worse than it is."

This attitude is a little confusing. Irving approves of using his own experience to write about being a writer, yet he doesn't want readers to think what he writes comes from experience. Strangely enough, Irving acknowledges this paradox in *The World According to Garp*. After *Garp*, and his wife engage briefly in mate-swapping with another couple, the novelist writes a fictionalized account

(shades of *The 158-Pound Marriage!*); *Garp's* wife, Helen, complains that the book is an invasion of her privacy, which *Garp* denies. "You have your own terms for what's fiction, and what's fact," Helen insists, "but do you think other people know your system?"

Irving says that his "system" of combining fiction and fact is clarified in *Garp* through the examples he creates of the character's writing. The short story "The Pension Grillparzer," *Garp's* first and most acclaimed piece of work (his *Setting Free the Bears*, let's say), is "hardly about his life in Vienna," says Irving, "though without the life in Vienna, he could hardly have imagined a circus family or a run-down pension such as he did. Nor is *The World According to Bensonhaver*" — *Garp's* lurid best-seller, whose first chapter Irving includes in *Garp* — "the world that's happened to him. It is simply an expression of the vehemence and frustration and violence he feels about the way the world has treated him, even though reading *Bensonhaver* without knowing it's by someone who's just lost a child and whose wife's lover has just lost three-quarters of his penis would be to be a little mystified by the anger in it. At the same time, it's possible to say that neither example is an autobiographical piece of fiction for *Garp*. The same goes for me. I can play with certain easy details of my life, from private school to wrestling to simply being a married man with children, but my own life is very distinct from *Garp's*."

Garp probably marks the end of Irving's willingness to court the accusation of writing autobiographical fiction — he has, he says, exhausted the material. "I had a wonderful sense of finality writing that book. I was summarizing everything I'd done before. I was using up my first, second, and third novels, and when I finished *Garp*, I felt almost as if — now I'm ready to begin my second novel."

The Hotel New Hampshire, according to Irving, is closer to "The Pension Grillparzer" than anything else he's written, in that it's a straightforward first-person narrative. "I'm conscious of telling a story from a child's point of view that a child could read and a child could understand. I want the whole thing to go zzip, like a drink of water." Judging from the two chapters I've heard Irving read, it ought to be quite a refreshing drink. The novel is set primarily in a former girls' school near Derry, NH, that a man named Berry has bought and turned into a hotel. Chapters five and six take place on Christmas Eve and New Year's Eve of 1956 ("I've never cared much for holidays," says Irving drily). The main characters are the family's children. Frank is the eldest, at 16, a not-very-gay homosexual and an amateur taxidermist; it's

his bright idea to stuff the family's pet dog, Sorrow (put to death for farting, a capital offense in a hotel), as a Christmas present for 15-year-old Franny, the novel's heroine, who was raped on Halloween night by three teenaged football players. The middle child, 14-year-old John, is the narrator; he is training for the wrestling team with his grandfather, Iowa Bob, and dabbling in sex with the hotel's live-in maid, Rhonda Rae. The hotel, which will probably never do booming business, has a two-way intercom; the older siblings spend their spare time listening in on the rooms. The youngest child is Egg, who's 8 and hard of hearing, but the smallest is 10-year-old Lily, whom a quack doctor has diagnosed as a "dwarf" — a verdict she accepts with Camille-like equanimity. What I heard was delightful — the Bobbsey Twins meet the Bad News Bears, in the zingy prose of *Garp*.

The Hotel New Hampshire is "about growing up," says the author, "about how the impressions we have of ourselves and those closest to us in childhood change." In *precis*, the novel sounds suspiciously like *My Father's Illusions*, one of the novels *Garp* tells his publisher he plans to write after his blockbuster, and Irving admits that *My Father's Illusions* was the book's working title until he came up with *The Hotel New Hampshire*. This title, however, does not have anything to do with the Eagles' song "Hotel California" — except that when Irving heard about the song from his son, he almost changed the book's title. "I was really upset," he says. "I listened to the song for about three days and found all sorts of reasons to hate it and decided it had nothing to do with me. I'm more conscious — and irritated in advance — that because my favorite woman in this novel is named Franny someone will say, 'Is that because of Franny and Zooey?'"

It's awfully far in advance for Irving to be irritated — he doesn't plan to finish the book until the end of the year, and it won't be out until fall of 1981. He's a slow writer. "I'm on a program of spending six to eight weeks plotting out chapters and scenes and then trying to write the chapter itself in four or five days — really just blow through it — and then spend six to eight weeks tinkering. From start to finish I'm on a totally different aesthetic than on the first three-and-a-half books; only when I got to page 200 of *Garp* did I get far enough ahead of myself so I could do it that way. Henry Robbins used to call it the Enema Theory of Fiction — if you hold off until you think you have more than you need, it'll come out better."

The readings Irving has been giving from *The Hotel New Hampshire* may

partly serve to keep his name alive and build anticipation during the long wait between books — that was one consideration of Charles Dickens, another famous author who read his work publicly before publication. But *Garp's* success virtually guarantees intense interest in his next project, no matter when it appears; the book sold some 110,000 hard-cover copies, and in paperback shows no sign of stopping at three million. The reissues of Irving's earlier novels have sold around 200,000 apiece and continue to sell steadily, according to Pocket Books. And eventually there will be a film of *Garp* — a prospect that would seem dismal except for the intriguing team tackling the task, screenwriter Steve Tesich (*Breaking Away*) and director George Roy Hill (*Butch Cassidy, The Sting*).

More important, *The World According to Garp* has become more than just a book — it is a phenomenon. People talk about *Garp* the way they talk about *Star Trek*; it's a whole world with its own vivid characters, crazy conventions, and recognizable truths. No novel has captured the mass audience this way in a long time; *Catch-22* and *A Catcher in the Rye* come to mind, but even these were cult books that became landmarks only gradually. Of course, like any cultural phenomenon, *Garp* has drawn fire — sometimes, in that idiotic American way, just for being a commercial success, but sometimes, legitimately, from people who take the novel quite seriously. Ellen Willis, in the *Village Voice*, has pegged *Garp* as representing a conservative backlash against feminism in its championing of individual morality over political morality and in its presentation of the family and celibacy as the only feminist options: Irving "fails to comprehend that it is when women want independence and sex that they run into trouble," she wrote.

Irving characterizes such response as "dumb." "Several people have told me the book is sexist in that *Garp* fools around and nothing happens, but when Helen fools around the bottom of the world falls out. Well, that to me is a really dumb perception because, of course, that's the point! His overreaction is typically male. He looks lightly upon his own infidelities but he can't handle his wife's rather well-managed and careful one. To me, that's a feminist point. But sometimes you get attacked because you make the bad things in the world exist. I think I'm much harder on the men in my books than the women; if there's an element of sexism, it is that old-fashioned kind that attempts to pedestalize women. I've had a good relationship with my mother for a long time and a good marriage, and I think the novel is very positive about those things."

It's not, however, very positive about sex. "No," Irving concedes, "it's very puritanical. It's punitive. You pay for what you get. It's like Helen and Paris — their getting together really cost. It's mythic that way. *Garp* embraces both the puritan work ethic and the puritan pleasure ethic — that is, you get a limited amount of pleasure before you've got to pay. That's neither male nor female; it's a puritan notion. The greatest example of that is what a fellow writer I know calls the Finite Orgasm Theory. You've got a certain number, and when you hit it, you get no more."

On the whole, Irving greets extraliterary criticism with bewilderment, if not hostility. "When I went to England, I was touted as having written a feminist novel, which was as embarrassing to me as to hear that I've written a backlash novel," he sighs. "I wish when people thought of novels, they'd think less of the news of their time and more of the life of the novel. What are the novels or fictional worlds that still make sense to us, psychologically and emotionally? I look at (if not read cover to cover) *The Odyssey* and *The Iliad* maybe twice a year; I look at a Dickens novel, principally *Great Expectations*; I look at Conrad and Wolfe — those novels that create lives that are completely self-contained. What a bad reader one would be not to see the truth of human spirit and sexuality in novels that characterize behavior that has become somewhat foreign to us! I'm not interested in how someone would look at Miss Haversham or Estella today and tell us how Dickens's view of women was flawed. As a novelist, I'm impressed that as old as that book is to me and at as many different ages as I've seen those characters, they really exist. There's no denying it. They existed, they were like that, this is what they did, this is what they said. That's what the art of the novel is." As creator of *The World According to Garp*, as self-contained and undeniable a world as modern fiction has seen, John Irving should know.

Film

Virginal politics

A pair of junior misses

by Stephen Schiff

LITTLE MISS MARKER. Written and directed by Walter Bernstein, from the story by Damon Runyon. With Walter Matthau, Julie Andrews, Tony Curtis, Bob Newhart, and Sara Stimson. At the Beacon Hill and in the suburbs.

LITTLE DARLINGS. Directed by Ronald F. Maxwell. Written by Kimi Peck and Dalene Young, from a story by Peck. With Kristy McNichol, Tatum O'Neal, Armand Assante, and Matt Dillon. At Cinema 57, the Alton, and in the suburbs.

Robins, crocuses, and supermarkets full of matzoh aren't the only harbingers of spring. No, there are also movies like *Little Miss Marker* and *Little Darlings*, movies in which we observe that strange vernal ritual: the selling of innocence by the very cynical. Is it the budding trees and lengthening days that make distributors think it's time to release all their sappiest pictures, the ones about kids and friendship and hard-hearted old codgers going all gooey at the center? Both *Little* movies concern youngsters, but they're made for grownups (*Little Darlings* is even rated R), grownups who, after a winter of more than the usual discontent, are eager for a thaw. Let's forget the frosty, bitter days of *Cruising* and *All That Jazz*; it's time for slick, mindless movies with slick, mindless messages, conservative films that tell us everything's OK again, the sun is shining, youth and goodness thrive, morals are returning with the swallows, and God is in his heaven. Spring exploitation.

Little Miss Marker, which is the fourth and perhaps the least Runyonesque version of Damon Runyon's Depression-era story, is about how a dark-eyed orphan girl (newcomer Sara Stimson) humanizes grumpy old Walter Matthau until he's fit to marry a fairy-tale princess played by Julie Andrews. And *Little Darlings* is about how troubled rich girl Tatum O'Neal and troubled poor girl Kristy McNichol compete to see who can lose her virginity first — along the way, they Learn About Life. Both films, in other words, show hopeless characters blooming; both wrench optimism from us, and fellowship, and good will. Personally, I hate being forced to feel good. Watching these movies, you feel as though someone has crept up behind you and is twisting your arm and hissing "Have a nice day. Have a nice day." *Little Darlings* bullies you with its summer-camp frolicking, its bright, bright color, and all those nymphets in bikinis giving moral lessons to their elders. And *Little Miss Marker* bullies you too, with Henry Mancini's old-timey music, with Walter Matthau's running through the streets in his boxer shorts because he's so excited he forgot to get dressed, with Julie Andrews's glowing and beaming and pounding it into Matthau's head that he's a lovable guy. When a movie does that, my head starts pounding, too. The movie is saying, "You! Out there in the theater! You're lovable, too, you simp, because your heart melts just like Walter Matthau's every time little Sara Stimson blinks her big brown eyes." I don't mean to sound un-



Matthau and Stimson

grateful, but when Hollywood loves you, it's a chilly kind of love.

Written and directed by Walter Bernstein (who has never directed before but has written with discouraging frequency), *Little Miss Marker* is a clownish period piece, done up so that the sets and the props and the clothes ooze '30s nostalgia. Scenes are staged in front of magazine stands, and we're supposed to stare past the characters at the old *Saturday Evening Posts* and at periodicals with names like *Radio Craft*. The old cars are so shiny and elegant they look as if they'd just clattered in from the antique-auto club, and the storefronts have all been very carefully smudged. Philip Lathrop, the cinematographer, has cast the settings in a sepia light to make them look pleasantly old-fashioned, but the dreadful processing at Universal Pictures turns everything the color of weak tea — I mean everything: the sky, the walls, even Matthau's yam-like nose. *Little Miss Marker* is so awful-looking that it could only work if it skipped right along, jerking our eyes away from that penny-ante mock-up of the past. It doesn't, though. Bernstein turns out to be a poky sort of director, the sort who cherishes the hammy performances and the hoary jokes; he thinks he's made an idyll of days gone by. As soon as you see the Murphy bed in Matthau's apartment, you know there's going to be a Murphy-bed joke, but what astonishes you is how long you have to wait for it. Where did Bernstein learn his comic timing — from Hodding Carter?

If Bernstein's retained the old jokes, he's thrown away the good ones: Damon Runyon's language, always the best thing about his stories, is missing altogether. What survives are the characters, with their wonderful, allegorical-sounding names. The sour old bookie played by Matthau is called Sorrowful Jones, his dim sidekick (Bob Newhart) is Regret, and the bad guy, a gambler who muscles Sorrowful into opening a casino with him, is named Blackie (and played by Tony Curtis, who had

been Sorrowful Jones in the last remake, 1962's *40 Pounds of Trouble*). Then there's the familiar plot, about how a gambler leaves his six-year-old daughter with Sorrowful as a "marker" — a walking, talking IOU — and never returns. The story is a pleasant one — everything in this movie is terribly, terribly pleasant — but the old devices don't seem to work, and this is largely due to bad casting. For instance, the sexual sniggering over how Sorrowful is discovered with a tiny girl in his bed could almost play if that tiny girl were a wiggly, dimply, precocious little creature like Shirley Temple, who starred in the original, 1934 version opposite Adolph Menjou. But cute and button-nosed though she is, Sara Stimson is also a bit of a lump. Most of the time, she appears to be about as sentient as a stuffed toy (the movie is less about her than about the grownups anyway), and this makes the slightest sexual innuendo look pretty cloddish. Tony Curtis should be perfect as the mean, crudely charming Blackie, and Julie Andrews should be perfect as the heiress who falls for him, but Bernstein hasn't tailored the film to their personalities, and their performances clash. After all, Curtis's suave thugs have always bordered on the effeminate, the more so as he loses his jawline and the definition in his features. And here, batting his eyelashes and swishing about in ribbony black hats and black gloves, he almost appears to be in drag; I kept thinking he was doing Judy Garland. It would be hard to understand what any young heiress might see in that — let alone Julie Andrews, who can't turn off all that breathless intelligence and radiance and class long enough to convince us she'd ever find the underworld alluring.

Then she's supposed to find Matthau alluring. Of course, Matthau has often played most-eligible-bachelor types, and he can pull himself up to it, despite those rheumy eyes and a face that has more pockets in it than a pair of coveralls. He's never sexy, really, but there's something attractive about his independence, and the way he warms up to someone — grudgingly, amused at his own reluctance — is always appealing. Here he's a terrible mess: slouching around under his hat, his shapeless clothes hanging, he looks like a melting coatrack. We're meant to believe that Andrews goes for him because she can see the love behind the gruffness — the love that Stimson inspires. And if the heiress were played by Carol Burnett, or even by Glenda Jackson, I could buy it. But Andrews is too squeaky-clean. Even if she admires Matthau's loving heart, could she ever stand his breath?

Matthau was the reason this picture was made. He is its executive producer, and he's said that he "wanted to do *Little Miss Marker* for the last 20 years." The enthusiasm shows: his Sorrowful Jones may be a bit overdone, but it's a rich comic portrayal nevertheless. Shuffling and sagging, telling someone to "scram" in a voice that sounds like cleats on asphalt, Matthau makes Sorrowful appear chemically unfit to live on this planet. Everything — air, sun, food, the proximity of human flesh — rubs him the wrong way. Watching this old Scrooge warm up is fun — not because it makes you all weepy but because there's something thrilling about the spectacle of a fine actor building a characterization. It's Matthau who gives the film a real nostalgic glow: as he softens, he's like all the great grumps of the movies, from Wallace Beery to Spencer Tracy.

Kristy McNichol gives *Little Darlings* a certain luster, too. Slim and serious, with an air of questing intelligence, she's grown into an actress of remarkable range. McNichol's performance seems to be taking place behind her face, in the place where inchoate thoughts and feelings brew. We seem to know what she's thinking before she does, before the emotions touch her features, and that gives us a sense of intimacy with her. It also makes her a perfect embodiment of that vague, trembly, unformed condition known as adolescence. In *Little Dar-*

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O'Neal and McNichol

Complex simplicities

Claude Sautet's 'Simple Story'

by David Chute

A SIMPLE STORY. Directed by Claude Sautet. Written by Sautet and Jean-Loup Dabadie. With Romy Schneider, Bruno Cremer, Claude Brasseur, Arlette Bonnard, and Roger Pigaut. In French with English subtitles. (Closed.)

Woman endures. Can this really be all that Claude Sautet's Oscar-nominated *A Simple Story* has to say? The title seems to be anticipating charges of thinness, but it's also meant ironically. Like Sautet's earlier movies, *Les Choses de la Vie* (1969), *Cesar and Rosalie* (1973) and *Vincent, Francois, Paul and the Others* (1976), this one says that there's more going on in any ordinary life than its "story" — in the sense of a plot outline — can possibly convey. That's hardly a fresh approach to moviemaking, but it's an appealing one, because it gives us the illusion of being insightful, of perceiving hidden complexities — every one artfully set in place for us to "discover." Sautet does it partly with narrative sleight of hand, by withholding information about a character and then springing it on us unexpectedly, like a rebuke for underestimating them. And he evokes the story's drab milieu with such relaxed precision, moving easily through richly detailed settings, that he turns us into fascinated onlookers, relishing the textures. It's as if we've never before seen a cafe get-together or a country lawn party with such clarity. Sautet's ideas may not be fresh, but his vision is. It gives us tangible proof of the wonder of the commonplace.

The sense of depth and thickness in the imagery, the layered atmosphere, is an achievement in itself. And if the story seemed to grow more naturally out of the milieu, perhaps we wouldn't experience the atmosphere as a device. Unfortunately, the plotting, by Sautet and co-scenarist Jean-Loup Dabadie, has none of the crafted clutter of the director's imagery; it's more perfectly "typical" than real stories ever are.

Romy Schneider, her softened body giving off more erotic heat than ever, plays a 40ish Parisienne named Marie, who works for a large firm of industrial designers. In her off-hours Marie drops in at a nearby cafe that's always crowded with the firm's employees or visits co-workers at their house in the country. Her world is defined by the company she works for — by the building and the neighborhood it's in, by the friends and lovers she's met there.

There are two contrasting men in Marie's life. Claude Brasseur, as her lover, Serge, is a sweaty, talkative loser, so jittery and disorganized that his neglect of her seems more forgetful than callous; while Bruno Cremer, as her ex-husband, Georges, a serenely successful executive with the designing firm, is a gold-skinned smoothie with



Romy Schneider

drooping eyelids. Sautet's previous movies focused on close-knit groups of men. In *A Simple Story*, the focus is on the female friendships, their lives apart from men. So it seems a natural development when Marie decides that neither of her lovers quite measures up and that, yes, she can get along fine by herself. At the opening, Marie has regrettably aborted Serge's child, because she knows that she doesn't want to stay with him. At the end, she decides to carry Georges's baby, even though he too has been sent packing. Marie will raise this child in the all-female household she's established with a recently widowed friend. A final lingering shot of Schneider, beatifically pregnant, clothing loosened, sunning herself in the country, seems to identify her endurance with that of nature. But this "natural" setting is far from primeval: it's a domesticated, suburban landscape. Schneider's Marie is the placid *bourgeoise* as earth-mother.

Marie would be a marginal figure in most movies; the quiet, faithful friend who's always there when you need her, but who's never quite given her due as an individual. Here, she's the moral center: Sautet uses her watchful, unassertive demeanor as an implied criticism of the other more avid characters. It's Schneider's presence — listening, reacting, making connections — that links the scenes and gives them significance; what she learns from what she hears and sees is the substance of the picture. For Sautet's purposes, Schneider's performance could hardly be better; her fine-tuned responses keep us alert to every tiny shift of mood or meaning in a scene. But if you take to Marie at all (and it's hard not to), you're bound to wish that she weren't always so warm and receptive and forgiving — we want her to get ticked

off and fight back just once, so that we can see what she wants.

If you didn't know in advance that *A Simple Story* had been written and directed by men, you'd catch on quickly. In one sequence, for example, the rejected Serge, drunk and disheveled, corners Schneider as she returns home one night, begs her to return, and then, when she refuses, starts slapping her around. And her primary reaction isn't fury, or even terror, but pity; she knows that only pain and frustration could have goaded this gentle man to violence. What a perfect wish-fulfillment scene it is, for every man who ever wanted an "understanding" woman who'd forgive and forget, no matter what he did. In this instance, Sautet redeems himself; we see that there's an element of contempt in Marie's quick forgiveness: his frustration spent, Serge is essentially harmless. But still, for all its seeming celebration of sisterhood, *A Simple Story* is very much a man's view of woman — or rather, of Woman.

If it weren't for what Romy Schneider brings to the role, however, Sautet's "mythic" approach to Marie might not work at all. When he tries a similar trick elsewhere in *A Simple Story*, it isn't nearly as effective. In her review of Sautet's previous movie, *Vincent, Francois, Paul, and the Others*, Pauline Kael complained that everyone in it was "too understandable," and added, "I think there's more inexplicable dirty terror in people than this gracefully calibrated conception allows for." There's a character in *A Simple Story*, a suicidal designer named Jerome (Roger Pigaut) who might have been created to answer Kael's objection. If anything, he's a little too in-

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'Serial': The morals the merrier

by Frederick Rappaport

SERIAL. Directed by Bill Persky. Written by Rich Eustis and Michael Elias. Based on the novel by Cyra McFadden. With Martin Mull, Tuesday Weld, Bill Macy, Sally Kellerman, and Peter Bonerz. At Cinema 57 and in the suburbs.

They keep coming, these movies about the old morality clashing with the new beneath the California sun. First *10*, then *The Last Married Couple in America*, and now *Serial*. All three share a disenchantment with the lush life, a tormented male protagonist vacillating between moralities, and an ending designed to reassure us that the old morality is still alive and well. Of the three, *Serial* makes its reactionary pitch to the middle-class heartland in the most crass and demeaning terms. A shallow, nasty, and wholly inept attempt at social comedy, it fails to make sense of its characters and their milieu, and then tries to cover up by getting cynical. Director Bill Persky seems to be imitating Billy Wilder at his worst.

The source material, rich in possibilities, is Cyra McFadden's compilation of dead-accurate slice-of-lifestyle vignettes about "New Age" suburbanites in trendy Marin County. McFadden's characters glide glibly through a myriad of California "dynamics": Learning To Communicate, Getting Clear, Reorienting Priorities, Restructuring, Renewing, Evolving in the Universe, and — most of all — Staying Mellow at All Costs. Her wry observations are sharply satirical but veer away from cruelty; above all, she is fair-minded. Persky and scenarists Rich Eustis and Michael Elias retain most of the characters' names, faddish pursuits, and psychobabble dialogue, but they've added a condescension that flattens the people into goonish caricatures. Significantly, Persky and company are refugees from the TV-comedy mill, and their origins show. In their efforts to woo an audi-

ence perceived as conservative, the filmmakers have produced an extended sitcom loaded with the kind of casual derision, obvious sight-gags, off-color one-liners, and improbable crises that induce canned laughter.

According to *Serial*, the self-absorbed denizens of Marin County are evenly divided among fad-following simps, New-Age hucksters, neurotic nasties, and lost souls. Along the way we meet Kate (Tuesday Weld), the supposedly archetypal Marin housewife who seeks Her Own Space; Leonard (Peter Bonerz), the laid-back family therapist with a perpetually open palm; Carol (Pamela Bellwood), the aggressive libertine with a malicious tongue; and Martha (Sally Kellerman), the trend-setter who's been married six times and is still searching for the Ultimate Nuptial Contract. Easy targets, one and all.

It is typical of the film's opportunism and its self-serving brand of cynicism that the only characters to escape the filmmakers' scorn are Harvey (Martin Mull), Kate's harried, old-fashioned husband, and Sam (Bill Macy), his equally frustrated pal. While everyone else is conceived as stupid, confused, or malevolently greedy, these two elude derision by smirking at the "mellow" Marin neighbors. No one demands that Persky and company like the characters they're mocking, but they leave us to identify with the most churlish, obnoxious types in the bunch. Consider Harvey and Sam's claims to moral superiority and martyrdom: Harvey is denied sex by his preoccupied wife, rebels against granola (which even his dog won't eat), storms the purple fortress of a sect of vampirish Moonie types to retrieve his wayward daughter (his one act of nobility), and continually cracks wise against gays and feminists. Sam's the pitiful, heart-tugging figure, the one who not only misses out on conjugal fulfillment (his wife is a rapid morning riser), but defiantly cruises in his Lincoln Continental through the pollution-conscious neighborhoods of Mill Valley

(everyone else seems to ride a 10-speed Motobecane to work), faithfully watches Johnny Carson (knowing full well that TV is Definitely Out), and considers the prospect of becoming one of Them, a fate worse than death. Harvey and Sam, you see, are supposedly our reality references, stalwart middle-class types who take us on reconnaissance missions into new-morality country, only to retreat, eventually, to the safety and assurance of their traditional values. We're supposed to empathize with these guys?

The film is populated with recognizable faces, several of whom bring inflated versions of their TV personae to the movie. Martin Mull overdoes his Barth Gimble, turning Harvey into a sniggering boor. Macy lumbers about lecherously drooling, a sleazier version of his horny husband on TV's *Maude*. Peter Bonerz revives his obnoxious dentist from *The Bob Newhart Show*, though here his profession has changed, while Tom Smothers does his patented space-cadet shtick as the radical Reverend Spike. Of all the performers, Sally Kellerman probably suffers the least, having a certain durable comedy style of her own. And Tuesday Weld has a face and presence that even a bad script can't spoil. The rest, including Nita Talbot, Barbara Rhodes, and Christopher Lee (!), are no more than stick figures.

Given a director with an eye for revealing detail and a touch of humanism (Milos Forman and Paul Mazursky come immediately to mind), this material might very well have emerged as pungent or insightful or, at the very least, entertaining. But Persky exploits the Marin milieu solely for its side-show appeal. Orgy dens, New-Age wedding ceremonies, and gay motorcycle gangs are trotted out for dumb, gratuitous laughs — at the expense of wit and comedy of character. But then, Persky isn't really interested in the comic varieties of human habit and behavior; he's hunting bigger game: human greed and stupidity. And if Persky had endeavored to create characters rather than caricatures, I might have gone along with his sourness — I'm not crazy about hot tubs and lentil loaves either. But satire works only when we recognize what's being satirized. And what we recognize in Persky's consciousness-raising con-artists and trendy meatheads has less to do with the ethos of Marin County than with the ethos of the boob tube.

Theatre

Such stuff as dreams are made on

Art for ART's sake

by Carolyn Clay

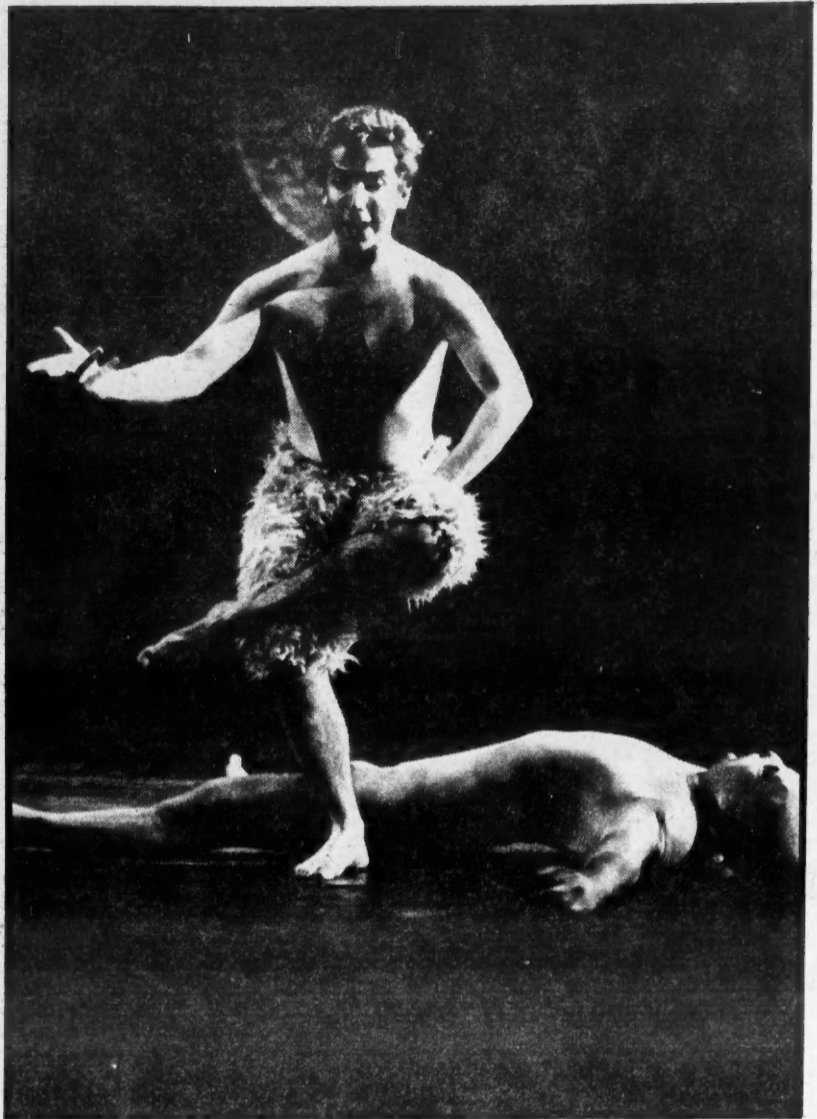
A MIDSUMMER NIGHT'S DREAM by William Shakespeare. With the music of Henry Purcell. Directed by Alvin Epstein. Musical direction by Daniel Stepner. Set by Tony Straiges. Costumes by Zack Brown. Lighting by Paul Gallo. Accompaniment by Banchetto Musicale. With Robert Brustein, Elizabeth Norment, Marianne Owen, Stephen Rowe, Eric Elice, Lisa Sloan, Jeremy Geidt, John Bottoms, Max Wright, John McAndrew, Richard Grusin, Walter van Dijk, Mark Linn-Baker, Kenneth Ryan, and Carmen de Lavallade. Musical solos by Nancy Armstrong, Jeffrey Gall, Marshall Hughes, and David Ripley. At the American Repertory Theater, Loeb Drama Center, Harvard University, in repertory through May 17.

The contrast between day and night is, of course, crucial to *A Midsummer Night's Dream*. And it is everywhere apparent in the American Repertory Theater production — unfortunately, in quality as well as theme. Take, for example, the introductions of the play's disparate royalty: Theseus, Duke of Athens, and his bride, the Queen of the Amazons; and Oberon and Titania, king and queen of the night breezes, on which they and their fairy slaves ride as on magic carpets or broom-

sticks. The scene in which the spirit couple first appears is eerie and sensual, otherworldly. Carmen de Lavallade's unnaturally blonde, near-naked Titania, her beautiful form roped in glitter, appears atop a slatted incline, almost silhouetted against a monstrous, silvery moon. Kenneth Ryan's Oberon, shiny-pated, seemingly burped up from underground, addresses her from below. In the angry hush between them, Mark Linn-Baker's oddly menacing and sexual Puck kibitzes with his fellow fairies: spidery, leotarded grotesques with dancers' bodies and strange protuberances. The actors are striking but diminutive against a background of shimmering, green bubbles of light. A stunning frame for the scene's extraordinary poetry and sexual tension.

Alas, the presentation of Theseus and Hippolyta, in the dull daylight of the play's opening scene, is as leaden as the other is transcendent. Two lumbering knights enter, fencing to the music of Purcell. Lumberingly, one overcomes the other. After which they are disarmed, disarmed, and unhelmeted to reveal a gold-clad Theseus hankering after a similarly gilded Hippolyta. All this to justify his line, "Hippolyta, I wooed thee with my sword"! And things do not quickly improve. The ensuing, exposi-

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Mark Linn-Baker as Puck

The depths of sophistication

by Deborah Frost

SOPHISTICATED LADIES. Directed by Stuart Bishop. Musical direction by Teddy Phillips. Numbers staged by James Smock. Set designed by Jim Quine. With Cyd Charisse, Anna Maria Alberghetti, Mimi Hines, Roberta Sherwood, Tony Martin, and the vocal group "Magic." At the Wilbur Theater through April 2.

The best thing about *Sophisticated Ladies* is that it kills four bad nightclub acts with one stone. This poorly conceived spin- (or is that rip?) off of *4 Girls 4*, the Rosemary Clooney-Rose Marie-Margaret Whiting-Helen O'Connell vehicle popular at Chateaux-de-Ville, is such an incongruous, slapped-together hodgepodge of flat routines that the participants don't appear to know what they're doing following one another on the same stage. With the possible exception of Mimi Hines, who provides a few bright moments, all they seem to have, to justify their performance, is their status as has-beens. And one is frequently moved to wonder, as Anna Maria Alberghetti quotes from her salad-dressing commercial and expresses the disparate emotion of everything from Barry Manilow to *Madama Butterfly* by clenching a fist, or as Roberta Sherwood climaxes her spot by banging on a bent cymbal with a drummer's wire brush, exactly what it is they have been. Here, they seem to be the collective answer to the question: how much schlock from how many different eras will human beings sit through while waiting to see *The Legs*?

The Legs belong to Cyd Charisse, and they are 59 years old, and even though they don't really move that well any more and must be lifted by two middle-aged muscle boys, they are still a miracle to behold. The same cannot be said for Cyd's husband, "Mr. Sophistication," Tony Martin, who could really use a visit to his wife's embalmer.

According to the program, Mr. Sophistication is supposed to appear at the beginning of the show, but, on opening night, he seemed not to have woken up enough to arrive until Act II. That's how it looked, anyway, as he stumbled around the stage talking about baseball players who hit home-runs during his honey-

moon (I could swear he was reading the names of the Red Sox off his shirt-cuff) and interrupted the program to announce that Kennedy had won in Connecticut. He sang, too. The best part about that was when his microphone broke. What I really don't get, though, is why Mr. Sophistication seems to be on stage longer than all of the sophisticated ladies put together? Maybe it's just to give Cyd time to change into numbers that show more Legs. She goes from gold lame (ankles only) to something red with Legs, to something that makes her look like a piece of licorice candy with little tails and Legs, to something white with feather boa and Legs. "Oh my God," says Mr. Sophistication when he sees that.

All performers are introduced by a female vocal trio called Magic; they are not.



The Legs

They look and sound as if they were discovered in an airport cocktail lounge. Their appearances and disappearances seem to have been given about as much thought (none) as every other detail of this fiasco. Sometimes they provide ooohs or ahs, but usually this is the kind of thing they sing: "Here's Anna Maria Alberghetti, and she's from the land of spaghetti!" They are, however, the only people connected with *Sophisticated Ladies* who would not be better off on *Hollywood Squares*, where they wouldn't run the risk of hurting themselves. As for the music, you can hear the same thing in an elevator. For free.

Boobs in Toyland

by Michael Bronski

THE BABES IN TOYLAND. Adapted from "Babes in Toyland," by Victor Herbert. Directed by Munson Hicks. Choreography by Tony Stevens. Book adaptation by Ellis Weiner. Additional music by Shelly Markham and Annette Leisten. Scenery and costumes by Michael J. Hotopp and Paul de Pass. With Mark Holleran, Roger Lawson, Michael Calkins, and Debbie McLeod. At the Music Hall through March 29.

From its opening moments, *The Babes in Toyland*, a disco "update" of Victor Herbert's operetta, is dismal. For starters, a third-rate male singing trio — the Babes — audition their disco act backed by three huge puppets that look like grotesque caricatures of the Supremes, but sound like the Pointer Sisters on downers. The singing is pre-recorded, the dancing clumsy. They don't get the job (little wonder), and the scene changes to Grandfather's toyshop in Toyland, through which the Babes are (inexplicably) motoring on their way to Nashville. The toyshop is the sort of overcrowded, cute, pseudo-Victorian storybook set that is supposed to be "just darling," but is, in fact, deadly — unimaginative and literal. The ensuing conversation between Grandfather and Mary Quite Contrary, which precedes the Babes' entrance on the scene, is thwarted by a woefully inadequate sound system featuring only two stage-center microphones. (With all of his inventive genius, you'd think Grandfather would have thought of the body-mike). Unfortunately, sometimes you can hear the dialogue; then you wish they'd go back to

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Odets again

by John Engstrom

THE COUNTRY GIRL by Clifford Odets. Directed by David London. With John LaPlante, Gamble Danaro, Joseph Musil, Robert Burke, Nectar Goldman, Peter Siragusa, Wendy Almeida, and Kevin Doody. At the Center Stage, Fridays through Sundays through April 27.

Some things in this world are unfathomable. One is spiraling inflation. Another is the presidential primary returns. Still another is *The Country Girl* at the Center Stage. The enigma has less to do with the play itself, which could use some mystery, than with the decision to revive it. One of Clifford Odets's last works, it had a reasonable success on Broadway, in 1950, with Uta Hagen in the title role; then it went on, in 1954, to become an even more successful film, with Bing Crosby, William Holden, and Grace Kelly, who won an Academy Award for her role. It's easy to comprehend its success, at least in the '50s, as a film, for mediocre plays occasionally improve in the transition from stage to screen. And Odets's maudlin portrayal of backstage heartbreak and alcoholism begs to be taken over by strong actors with dominating personalities.

But do we really need a stage revival? Of all the plays with which the new Center Stage company might have opened, why not at least major Odets, like *Awake and Sing* or *Waiting for Lefty*? In essence, *The Country Girl* is indistinguishable from other potboilers, except that it was written by Odets, who eschews the political commentary for which he is famous and focuses instead on character. A fading, alcoholic stage actor named Frank Elgin, who had distinguished himself in a vehicle with the unlikely title of *Werba's Millions*, has been "laying in pickle" (i.e., sloshed) for 10 years, never having recovered from the death of his child or the ensuing collapse of his career. As the play begins, at a rehearsal in Boston for a Broadway-bound production, a young director named Bernie Dodd learns that his leading man has defected to Hollywood (so fickle, these theatrical types). So he decides to recruit Frank for the role. This

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Play that dead band's song

The works of Lynyrd Skynyrd

by Greil Marcus

Since there is often a tendency to let the dead off easy, let me say straight out that "Free Bird" was not very good. One of the three or four FM and concert faves of the last decade (and after a while it didn't matter whose concert: there were a number of calls for it at the Band's Last Waltz), and even a respectable AM hit (twice, in both studio and live versions, with the latter often programmed at its full 14:10 length), the tune was the first and best excuse Lynyrd Skynyrd ever gave those who were happy to ignore them as a dumb, pandering, gun-totin', woman-leavin', elbow-bendin' redneck boogie band that spoke most deeply to those who had drunk too much wine to follow what was being said.

"Free Bird" did have a definite surface excitement — I remember how thrilled I was the first time I heard it come off the radio. There's a nice moment on *Gold & Platinum* (MCA) when Lynyrd Skynyrd's messy live album is cut in: singer Ronnie Van Zant, all shit-eating innocence, asks the crowd, "What song is it you wanna hear?", and the air is filled with the sound of 10,000 voices crying as one. But "Free Bird" was little more than a guitar freakout: a tribute to the late Duane Allman that mostly proved how much better Allman was at freaking out on the guitar, because he didn't freak out — he only seemed to. Duane Allman was a bluesman, and Lynyrd Skynyrd wouldn't catch up to him until 1977, when *Street Survivors* appeared, only



Lynyrd Skynyrd

weeks before the plane crash that killed Van Zant, guitarist Steve Gaines and backup singer Cassie Gaines, thus closing down the band. Allman's playing always had shape, direction and an authentic resolution; probably no other white guitarist of the era had it in him to sustain the emotional complexity of Allman's long soloing on Boz Scaggs's "Loan Me a Dime." "Free Bird," in either version, doesn't even have enough definition for one to call it musically confused. The guitar rave-ups make no emotional sense (which might have been why so many loved them) — they're all push, push, pushing nowhere, stops and reversals pointless and random when they're not pumping out second-hand melodrama.

Lyrics are not supposed to count in this sort of classic, but as with those of "Free Bird" — its main rival for mainstream '70s supremacy, Led Zeppelin's "Stairway to Heaven" — which offered seductively

vague mystical gobbledygook along with magnificently structured music — the words to Lynyrd Skynyrd's lock on boogie domination were the kick-off and the justification of the song's appeal. All those hoary "Sorry, girl, the road is callin' me" clichés — talk about catering to male fantasies! Or female fantasies! Or getting the old travelin'-band myth in order even before you took it out on the road!

Lynyrd Skynyrd wore that myth — and the textbook southern-man bravado that went with it — the way other groups wear stage clothes, but *Gold & Platinum* proves they were a better band than the Allman Brothers ever thought of being: the best American band of the 1970s. The two-record set is programmed more as a legacy than as a standard greatest-hits package; along with fourteen cuts from the six LPs Lynyrd Skynyrd put out from 1973 to the plane crash, there are two

from *First and Last*, the posthumously released LP drawn from the fine sessions that preceded the band's debut album. The four numbers from *Street Survivors* suggest that had Van Zant not immediately lived out the epitaph he and Steve Gaines penned with "You Got That Right," Lynyrd Skynyrd might well have kept on and made themselves the best American band of the '80s. Lynyrd Skynyrd were hitting their stride. That means the deaths of Van Zant and the Gaineses were not just a "tragedy": they were a loss.

Joining up near the end, Steve Gaines revitalized the band's sound: his attack was direct but never bludgeoning, with a hint of lyricism as he turned corners, bent notes (listen to the bitter and utterly exhilarating way the two lead guitars face each other down for the close of "That Smell" — or to Gaines's confident second

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Bruce Cockburn: Dancing in the sunlight

by Ken Emerson

Canadian folksinger Bruce Cockburn's new album, *Dancing in the Dragon's Jaws*, trips the light fantastic and reels on the rim of epiphany. William (I Waltz with the Eternals) Blake knew the steps. "If the Spectator could enter into these Images in his Imagination," he wrote in 1810, "approaching them on the Fiery Chariot of his Contemplative Thought, if he could Enter into Noah's Rainbow or into his bosom, or could make a Friend & Companion of one of these Images of wonder, which always intreats him to leave mortal things (as he must know), then would he arise from his Grave, then would he meet the Lord in the Air & then he would be happy."

For an example of an Image of wonder (as well as an urban reflection of Noah's Rainbow), try these lines from *Dancing in the Dragon's Jaws*:

After the rain in the streets light flows like blood
I can just taste the salt on the humid wind
Here comes that gasoline
Spreading hungry rainbow over shiny black tar.

As if at the wave of an alchemist's wand (or a stroke of Arthur Rimbaud's pen), elements intermingle, light turning to blood as water was turned into wine by Jesus and leaving a saline taste on the breeze. The blood is the blood of redemption, redeeming the world as gasoline turns a puddle into the sky.

Mysticism in pop music tends to be murky (cf. Van Morrison's "You Don't Pull No Punches But You Don't Push the River"), but Bruce Cockburn dances in broad daylight: "If you don't want to be

the horses' hoofprints you got to be the hooves." For Cockburn, the night never comes, or else it metamorphoses into stars "pinned on a shimmering curtain of light." Unlike Nick Drake, whom his blend of folk music and chamber jazz otherwise recalls, Cockburn is not in love with easeful death and melancholy, but with life that lasts forever. And unlike Patti Smith, who has also read Rimbaud but profited less from his example, Cockburn's images are brightly, precisely etched.

Just because Cockburn is an Episcopalian doesn't mean he's a Pollyanna. He may live Up North, but he understands the anguish of New York City nights:

People getting ready behind all those rectangles of light.

"Put on your grin mask, babe, you know we're steppin' out tonight."

You hear that sound, like hammers, only small?

It's what the people's heads say when they beat them against the wall.

But Cockburn's Christianity has convinced him that God's love can break on through to the other side of that wall: "It's like a big fist breaking down my door." In contrast to born-again Bob Dylan's God of spiteful retribution, Cockburn's is a God of revelation, more akin to Arlo Guthrie's Catholic consolation. (In these instances and others, such as Andy Pratt's last album, that could be added, High Church Christianity has inspired more-uplifting pop music recently than Protestant fundamentalism.)

None of this exegesis is news to anyone who has followed Bruce Cockburn's career. Unfortunately, few Americans have. *Dancing in the Dragon's Jaws* is Cockburn's 10th album but only his



Bruce Cockburn

fourth to be released in the States. It serves, however, as a superb introduction to his work, and although nothing here quite equals the eloquence and power of a couple of songs on *In the Falling Dark* (issued in 1976), this is easily his most cohesive and accessible album. Much of Cockburn's reputation rests on his adroit guitar playing (his light, almost oud-like timbre and his fondness for vaguely Mideastern rhythms occasionally echo early Sandy Bull), but he has excluded instrumentals from this record as if to make sure that it doesn't appeal only to aficionados. He's also put aside the electric guitar, with which he experimented on his last few albums.

But Cockburn has not repressed his enthusiasm for jazz. It should surprise no one who listens to *Dancing in the Dragon's Jaws* that Cockburn plans to record an album this year in Oslo with producer Manfred Eicher and E.C.M. musicians.

Cockburn is at his best when he plays off jazz and folk music against each other, creating with odd accents and sprung rhythms a tension in his verses that his choruses release with regular, singalong meters. His most compelling songs bob and weave; they eddy, swirl, then sweep you away. When they're rolling, Cockburn's guitar riffs suggest Pat Metheny's, while Robert Boucher's elastic bass and Bob DiSalle's tense drums and tingling cymbals infuse even the most straightforwardly folksy tunes with a jazzy feel. Pat Godfrey also deserves credit for his burbling marimba, and especially for the tinkling *pas de deux* he performs on piano as he and Cockburn skip up and down the scale on "Badlands Flashback."

So can Cockburn do no wrong? Even though original sin plays no part in his beatific vision, Cockburn does have his failings. Every once and a while he slips into unctuous and lazy blather:

I want to touch you
Touch you deep down
Where you live
Not for power but
Because I love you.

On *Dancing in the Dragon's Jaws*, however, such lapses are few and far between.

A more serious shortcoming is Cockburn's unflinching decorum, a decorum that results not only from his Anglican faith but also from the limitations of his earnest tenor. When he sings "Above mountain face hangs a net of sky —/Crack! There are wings and they rip the net," there's no way his voice can convey the violence of angelic intervention. Cockburn's dazzling metaphors conjure up Rimbaud, but his epiphanies are too civilized. He sips revelation like wine; his dance is never drunken.

But *Dancing in the Dragon's Jaws* is rapturous even if it's overly refined. No one else in contemporary popular music is attempting to evoke mystical ecstasy with either Cockburn's seriousness or his success. Not everyone may be able to dance to it, but I bet that Botticelli's Venus could do a soft-shoe on her sea shell to Cockburn's rapt accompaniment.

James Isaacs is on vacation.



Boston's Most Purchased Albums

LAST WEEK	THIS WEEK	ARTIST	TITLE	WEEK(S) ON LABEL
1	1	PINK FLOYD	The Wall	15
5	2	BOB SEGER	Against the Wind	3
4	3	THE J. GEILS BAND	Love Stinks	7
7	4	LINDA RONSTADT	Mad Love	4
2	5	THE FOOLS	Sold Out	4
9	6	MICHAEL JACKSON	Off the Wall	21
8	7	TOM PETTY/HEARTBREAKERS	Damn The Torpedoes	19
10	8	BILLY JOEL	Glass Houses	2
6	9	ELVIS COSTELLO/ATTRACTIONS	Get Happy!!	2
11	10	PRIVATE LIGHTNING	Private Lightning	4
16	11	THE CLASH	London Calling	6
8	12	BETTE MIDLER	The Rose Soundtrack	13
17	13	THE PRETENDERS	Protoners	9
13	14	DAN FOGELBERG	Phoenix	16
—	15	AMERICAN GIGOLO SOUNDTRACK		2
14	16	WARREN ZEVON	Bad Luck Streak in Dancing School	5
19	17	RAY, GOODMAN & BROWN	Ray, Goodman & Brown	5
18	18	THE SPECIALS	The Specials	7
12	19	CHUCK MANGIONE	Fun and Games	5
21	20	HEART	Bebe Le Strange	5
24	21	THE KNACK	... But the Little Girls Understand	5
—	22	BROTHERS JOHNSON	Light Up the Night	2
—	23	BLONDIE	Eat To the Beat	17
22	24	THE RAMONES	End Of The Century	4
20	25	WHISPERS	Whispers	8

WBCN's Most Played Albums

4	1	THE PRETENDERS	Pretenders	11	Sire
8	2	THE CLASH	London Calling	12	Epic
2	3	BOB SEGER	Against the Wind	4	Capitol
1	4	THE J. GEILS BAND	Love Stinks	10	EMI
7	5	ELVIS COSTELLO/ATTRACTIONS	Get Happy!!	5	Capitol
3	6	LINDA RONSTADT	Mad Love	5	Asylum
5	7	THE FOOLS	Sold Out	6	EMI
16	8	THE MOTORS	Tenement Steps	2	Virgin
11	9	PRIVATE LIGHTNING	Private Lightning	6	A&M
—	10	JAMES BROWN	People	1	Polydor
13	11	DARYL HALL	Sacred Songs	2	RCA
8	12	PINK FLOYD	The Wall	16	Columbia
—	13	LENE LOVICH	Flax	6	Stiff/Epic
6	14	TOM PETTY/HEARTBREAKERS	Damn The Torpedoes	18	Backstreet
—	15	THE TOURISTS	Reality Effect	1	Epic
—	16	THE SPECIALS	The Specials	10	Chrysalis
10	17	HEART	Bebe Le Strange	6	Epic
—	18	WARREN ZEVON	Bad Luck Streak In Dancing School	3	Elektra
—	19	THE BUGGLES	The Age of Plastic	1	Island
—	20	RAY, GOODMAN & BROWN	Ray, Goodman & Brown	1	Polydor

WBCN's Most Played Singles

BLONDIE NEW MUSIK	Call Me Straight Lines	Chrysalis
THE SELECTER	On My Radio	Epic Chrysalis

WBCN'S Most Played Local Music

THE RINGS SASS THRILLS	I Need Strange Johnny Rumsda Sympathy
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BIG MATTRESS SONG OF THE WEEK:

THE PLANETS	Iron For The Iron	Motown
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WITH A BULLET

Selected by Kate Ingram, WBCN Music Director

Robin Lane and the Chartbusters (Warner Bros.)

Boston has much to be proud of: the Chartbusters' debut LP is soulful and danceable, and promises not to burn out for a long time. In addition to the two tunes from the group's EP (recut for the album), Robin and Co. deliver eight new "picks to click."

"Boys Don't Cry" (PVC) — The Cure

This three-piece band may be the best yet of all the "second British invasion" groups. A domestic release was passed on by major labels, but thanks to their chart success in the UK, the Cure was able to put out this compilation of their three hit singles along with material from their 1979 British LP.

The Selecter (Chrysalis)

More ska from the 2-Tone label; this group has a female vocalist, which sets their sound apart from the other new blue-beat-revival bands. The lyrics are universal, more personal than the Specials' and more thought-provoking than Madness'. Betcha can't sit still through this whole album!

"Lie to Me" (Stiff import single) — Dirty Looks

Stiff/Epic will be releasing this Staten Island band's first single domestically very soon, and with a little bit of luck, it could click. The disc incorporates much of the best of '60s pop hits in an innovative, unique, and catchy record. A great sing-along tune.

Records

**The Budapest Quartet
THE HISTORIC EARLY EMI
RECORDINGS (1932-36)
THE GREAT HISTORICAL
RECORDINGS (1932-40) Vol. 1
(Odyssey)**

The greatest chamber music concert I ever attended was at Jordan Hall, in 1962. It was officially sold out, and the only seats left were folding chairs on the stage. So the only time I ever heard the Budapest Quartet in person, I was sitting less than five yards away from them. They played Haydn, Mozart, and Schubert, and I was in heaven. Their playing then was not what it had been when they made their most famous recordings a decade earlier — a complete cycle of the Beethoven Quartets, recorded at the Library of Congress and using the extraordinary Stradivari instruments from the Library's collection. Like Schnabel's Beethoven Sonata cycle, these are recordings to contend with before evaluating other performances.

Yet the Budapest began recording in 1926, eight years after they were founded, and, until recently, none of their pre-LP records has been commercially available. (Even the 1951 Beethoven series was out of the catalogue until only a few years ago.) Odyssey, however, has gone a long way to remedying the omission. There are now two albums — a four-record set of Mozart, Beethoven, Schubert, Mendelssohn, Brahms, Wolf, and Bartok; and a three-record set of Mozart and Beethoven. The performances are magnificent, the recorded sound is quite good (a considerable improvement over earlier reissues), and the price is irresistibly low.

Except for two performances dating from 1938 and 1940, the personnel is the basic pre-war Budapest — Joseph Roisman, Alexander Schneider, Istvan Ipolyi, and Mischa Schneider. In 1936, violist Ipolyi, an original member, was replaced by Boris Kroyt, who remained until the Quartet was disbanded, in 1967. Their performances are sweeter, less vehement than the later Budapest's. At first, they may even seem a little cool in comparison. But this impression soon evaporates once you hear what is really going on — the incredible grace and accuracy, but also an emotional eloquence, stylistic certainty, and intellectual penetration that counters any threat of mere fluency. This should come as no real surprise in the classical repertory, and, in some ways, the most valuable of these re-issues is the Bartok Second Quartet — one of only a handful of 20th-century works the Budapest recorded, though they performed many. Like the Kolish Quartet's long-out-of-print Schoenberg recordings, this performance suggests that there is a richer alternative to the exciting but hard-edged Juilliard versions so much more familiar to us.

The second album ("Volume I," for some strange reason) contains one of the most perfect chamber performances ever recorded — the heart-stopping, 1933 version of Mozart's "Hoffmeister" Quartet, K. 499. But there are no disappointments. In fact, my only suggestion about the selections concerns the choice of the 1940 recording of Mozart's "Hunt" Quartet, K. 458. The Budapest's very first recording, in 1926, was of this piece, and though stylistically dated and more reticent than the 1940 one, it has at least one moment of unsurpassed sublimity — when the exquisite first violin theme in the slow movement simply emerges out of thin air. Although the group is not technically the "original" Budapest (violinist Alfred Indig left in 1921, before they made any

recordings), none of the later members had yet joined. It is a marvelous ensemble, never heard on an LP, and of great historical interest and importance. Perhaps a later volume will give us some of these earliest Budapest recordings, from the days when three of the players were actually Hungarian and all of them lived in Budapest. — Lloyd Schwartz

**Terje Rypdal
DESCENDRE
(ECM)**

Several elements combine in *Descendre* to create music now generally considered (and often justifiably dismissed) as "ECM-style." The cathedral-like presence of the instruments, extensive layering of synthetic and more customary electronic sounds, a discernible dash of rock meters and textures, and the motionless sensation which follows from static harmonic structures can be found in many of the albums Manfred Eicher has produced with both Europeans and Americans. Perhaps we could even call Norwegian guitarist Terje Rypdal the archetypal ECM musician: Scandinavian, out of rock and classical music as much as the post-bebop jazz tradition, possessing an instrumental approach as dependent on refined technology as on more straightforward technique. Yet Rypdal's music, on this album and throughout the ECM catalogue, is more enticing, and more gripping, than that of others in this mold; his conception was made for Eicher, and together they offer a satisfying, truly European improvising sensibility.

Rypdal's most immediate strength, on *Descendre* and elsewhere, is compositional. Others make only trivia out of the sonic effects and melodic nuggets that provide Rypdal's raw materials; he adds the sense of contrast and pacing of a born arranger, and turns familiar routines into balanced statements. How many times has a falling five-note vamp like "Avskjed," or an even simpler riff like "Speil," been reverberated and phase-shifted to death? Rypdal allows them to evolve through taut dynamics and the constant shifting of a few instrumental voices. The more linear and irregular "Innsailing" has a flowing, improvised feeling but is largely the product of precisely detailed scoring between the leader's guitar and Palle Mikkelborg's trumpet.

The large sound of this trio (drummer Jon Christensen completes the band) results from overdubs — Rypdal on guitar, synthesizer and organ, Mikkelborg on ring modulator. The leader knows how to use these instrument/machines to blend monumental color washes, and the brooding size of the music reinforces Rypdal's stated allegiance to Mahler. The results aren't one-dimensional, however; on the title track, an acoustic piano foundation highlights the tartness of the guitar while combining with bells and a synthesized flute-sound to create a bracing pastorate.

Descendre is only occasionally about soloing, but it works in this context when it chooses. Rypdal's guitar carries a simple sting, and his extended effort on "Men of Mystery" finds him focusing the control and sonic byplay of his group approach. Mikkelborg's brass pin-points cut through here and elsewhere, fondly recalling switched-on Miles. The true blowing star of the album is drummer Christensen, an Oslo native like Rypdal though more obviously in the jazz tradition. Based on his drumming here, Christensen is ready to be acknowledged as one of the best. — Bob Blumenthal

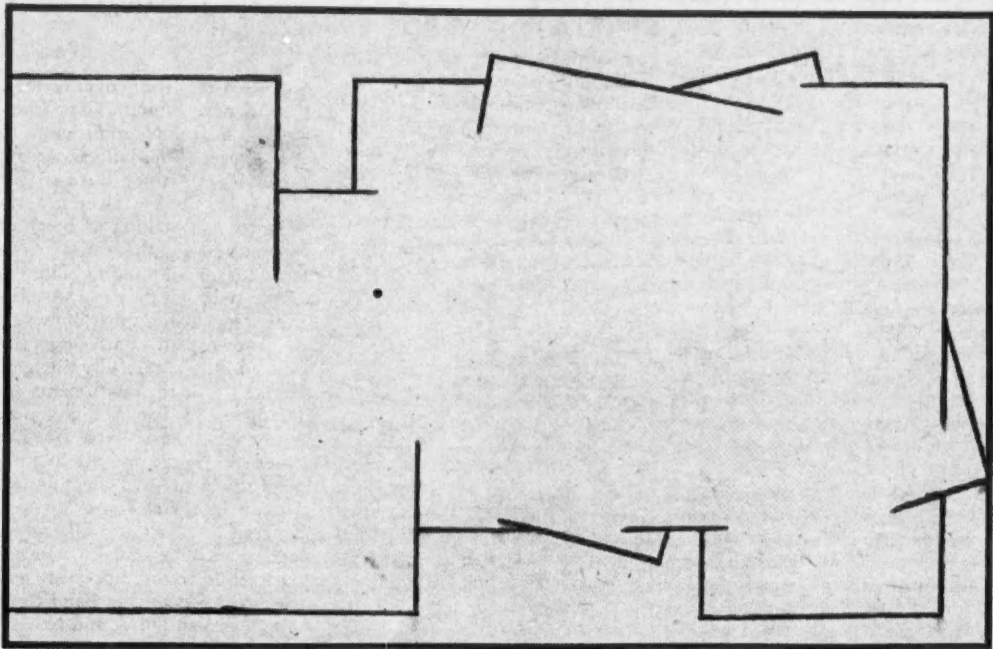
**Guy Van Duser and Billy Novick
GET YOURSELF A NEW
BROOM... AND SWEEP
THOSE BLUES AWAY
(Rounder)**

On the front cover of their new album, *Get Yourself a New Broom...* And Sweep Those Blues Away, Guy Van Duser and Billy Novick look like maintenance men taking a breather from sweeping the stoop of an aged apartment building. Flip the jacket over, and they're dressed to the nines — white shirts, bow ties, carnations, even a natty straw hat on Van Duser, carefully tilted, of course — with instruments in hand, ready for a night out. They've taken care of the mundane chores and are looking for fun. Which, as the title implies, is what *Get Yourself a New Broom...* is about. Like their '60s good-time music counterparts (the Lovin' Spoonful and the Jim Kweskin Jug Band come to mind), Van Duser and Novick perform an eclectic mixture of early jazz and traditional-flavored music without the puritanical fidelity of, say, the Widespread Depression Orchestra or the feigned solemnity of, say, Leon Redbone. Van Duser and Novick are just out to entertain, not to preach the values of bygone days. *Get Yourself a New Broom...* retains the fun but misses much of the vitality of the group's live performance.

Part of the cramped feeling is due to the use of back-up musicians (bass, drums, trombone, and tuba) on cuts that stand better as duets. (To be fair, the horns do add an exotic flavor to "Egyptian Fantasy" and an air of a New Orleans funeral celebration to "Ready for the River.") On "I'm Coming, Virginia," the drummer's lackluster brushing takes Bix Beiderbecke's gentle tune and turns it into a cocktail-lounge number. The subtle guitar lines are pushed back, nearly getting lost. (At Passim last weekend, as a duet, "I'm Coming, Virginia" was open enough to invite the listener in.) Novick states the melody while Van Duser plays harmony and unison lines behind him. Van Duser does all this while adding a bass part as well. Sure, it's flashy, pure showmanship, but Van Duser backs it up with humor and personality in the tradition of George Van Eps and Chet Atkins.

Novick's instrumental prowess, while breaking no new ground, is equal to that of Van Duser. His clarinet playing is in the tradition of Benny Goodman — smooth, wide-range assaults that mimic a speed-freak's voice. This record also marks Novick's debut as a vocalist, and, as in much of the pair's work, the results are better live. On record, Novick seems preoccupied with trying to get the right notes, and his voice sounds stiff.

Missing from the new album are the pennywhistle/guitar duets that provide a pivotal point for their live performance. They run through the expected Irish and Scottish fare, of course, but they also delve into jazz. Novick's prowess extends the range of the pennywhistle — an instrument too often thought of as a children's toy — playing excerpts from Charlie Parker's "Scrapple From the Apple" and a Gershwin medley ("Rhapsody in Blue," "I Got Plenty o' Nuttin'," "Liza," and "I Got Rhythm"). Still, Van Duser and Novick's whistle/guitar duets are documented on *The New Pennywhistle Album*, and *Get Yourself a New Broom...* is the first time they've recorded as a reed and guitar group. To their credit, they didn't call it *The New Clarinet Album*, christening it instead with good-natured accuracy. *Get Yourself a New Broom...* may not chase the blues away completely in these days of economic gloom, but it will help in spring cleaning. — Joel Stein



"Service Call Drawing # 10"

Sculptures that make things disappear

The work of David Raymond

by Kenneth Baker

Many who follow the arts in Boston have yet to visit the city's most impressive commercial exhibition space. The 'A' Street Gallery (211 'A' Street) is just a few blocks off Congress Street, in South Boston, where several new galleries have recently been established. The vast open floor and unbroken walls at 'A' Street make it an excellent place in which to show and see large-scale works. Anyone who has not seen it should make a point of going before April 5, so as not to miss the splendid current show of recent drawings and sculpture by David Raymond.

Local artists complain bitterly and often that Boston, whatever claims can be made for it as a center of culture, does not take care of its own. Raymond's career here to date attests sadly to the legitimacy of such complaints. A resident of the area since 1966, Raymond has been making first-rate sculpture for about a decade. To the lasting discredit of local art dealers, he has been able to show work rarely and has yet to realize any income from it. (His last show took place at the now-defunct Atlantic Gallery, itself a business failure whose proprietors were artists.) In Boston,

as elsewhere, the contemporary art that gets commercial exposure is only as good as the judgment of a handful of business people and their clientele. So it should not be surprising that subtle work surfaces infrequently in the marketplace. The sorry fact is that most people see in the art market a tacit authority (really the authority of money) that will spare them the exercise of their own personal perception — the perception art makes possible and, indeed, demands.

The very phrase "art object" suggests that turning our attention to art means focusing on a thing. The subtle aspect of Raymond's sculpture is its critical deviation from this assumption, from the idea that an artist's activity culminates in the making of a thing. His work is conceived to let us discover that our attention is part of what makes an object seem like a paradigm of autonomous reality. Raymond structures his work so that we become aware of the ways our habits of thought and speech "construct" what we see.

Making sculpture means making something to be seen. Every work of sculpture is potentially the proposal of an idea of reality, or of the process by which

we arrive at an idea of reality. Any sculptor working today acts in a context where there is an "official" view of the real (which we may regard as the "common-sense" view). In this view, the hard core of objective reality is matter. Because artists make media of matter, they are among the few who can offer a credible challenge to the materialist objectivity that is popularly understood as clear vision. And to offer such a challenge is to give us a place from which to begin rethinking the idea of our own humanity that is implicit in popular materialism.

The surprise and grace of Raymond's recent sculptures is in their ways of leading our attention beyond physical structure. Most obviously, there is his use of applied color. The integration of color into sculpture is a problem few artists tackle directly, and it is inevitable that Raymond's use of color should recall Anthony Caro's early work. Caro used color to give an emotional tone to his work and to modulate its physical immediacy. Raymond's use of color here is similar to Caro's, but it goes further than Caro did in at least one respect. In the three open pieces at 'A' Street, Raymond has applied

intense color to steel elements so slender that we see color as more immediate than the physical substance supporting it. The risk in this work is that the sculpture will reduce to a kind of optical illusion. What keeps this from happening is the compositional structure of each work. Raymond has achieved an extraordinary balance between the dematerializing effect of color and the obdurate physicality of shaped steel. There is simply no way to appreciate the ingenuity of these pieces without walking around them. Smooth arcs and abrupt angles present views that simply can't be foreseen and that ground the conceptual aspects of the works firmly in the direct experience of them and of one's own mobility. The effect of our expectations is most obviously addressed in the largest work, "Buffalo," in which successive cross-sectional open triangles seem to illustrate the kind of perceptual change that takes place as you circle the work.

To see the ingenuity of Raymond's pieces, it helps to focus on one of the problematic points in most constructed sculpture: how and where it contacts the floor. Two of the three smaller works in the show are virtually impossible to describe. But you can get a hint of their resourceful structure when you consider the composition of the third, "Essex," painted brilliant red, is a structure of slim steel elements that rises smoothly from an equilateral horizontal triangle on the floor to a single horizontal bar at the top. The transition between these two elements is so simple and, it seems, logically inevitable, that you need a minute to believe what you're seeing. The work seems to be about the difference between believing and not believing what you see, as it sets up a smooth movement between physical support and optical immediacy. It is, consequently, a device for contemplating the reality of color — which seems here to be modulated by a rigid metal structure.

Raymond's drawings are as resourceful a use of two dimensions as one would expect from looking at his sculpture. In their careful deviations from regular geometric shapes, the drawings present the incipient paradox of pictorial illusion while leaving the means of illusion perfectly undisguised. The result is a graphic modulation of very large surface areas with a minimum of marks. Looking at these drawings, you feel immediately the temptability of eye and mind — which makes pictorial illusion possible. Like the sculpture, these big drawings are essays in the awareness that ways of seeing are habits of thought.

Babes

Continued from page 6

the pre-recorded singing and lip-synching.

It's hard to imagine that this misalliance between Victor Herbert's 1903 *frou-frou* operetta and a disco beat could have looked good, even on paper. The original book, by Glen MacDonough (it was intended as a *Wizard of Oz* rip-off), has been scrapped and replaced by a string of non-incidents penned by National Lampoon writer Ellis Weiner. (The wittiest line comes from a computer who claims to be so sophisticated he can quote Oscar Wilde — a truly cosmopolitan machine would have opted for Ronald Firbank or Fran Lebowitz). Most of the Victor Herbert music has been dumped in favor of nondescript disco mush: "Toyland" and "The March of the Wooden Soldiers" receive both traditional and disco treatments.

The performances are lackluster, the costumes elaborately dull, the direction nonexistent. *The Babes in Toyland* is empty: it's fake operetta, fake disco, fake entertainment. There is more wit, imagination, and energy in a single five-minute episode on *The Muppet Show* than in this entire two-hour fiasco.

Unfortunately, this production is but one in a recent flurry of disco-related flim-flams being peddled to children. Disney Studios has released a *Mickey Mouse Disco* record featuring discoed Disney songs ("It's a Small World") and Disneyed disco songs ("Macho Duck"). Like Barbie Dolls and GI Joe, both Disney Disco and *The Babes in Toyland* rely upon hard-sell, incessant television promotion. *The Babes* even has an extravagantly produced trailer running in Sack movie theaters; and you have to pay to see that.

The irony in this is that disco's hard, constant, driving beat and

rhythm is obviously sexual — that is why "sex drugs" like poppers and MDA are so popular on the dance floor. The lilting strains of Victor Herbert, by contrast, signify the ethereal heights of romance. Still, a disco musical for kids is not, categorically, a bad idea; it could have the same energy and drive that they are used to from TV and movies, and which is generally missing from children's theater. Obviously, children are more knowledgeable and comfortable about sexuality than they used to be: eight- and ten-year-olds now walk down the street singing the joys of gay sex at the "YMCA" with the Village People. And their media sophistication is higher than ever. The pathetic, tired, comic routines in *The Babes in Toyland* wither and die next to *Sesame Street* and *The Muppet Show*.

Sex is, of course, the basis for much sales hype. The sub-teen group, on the other hand, has traditionally been lured with sym-

bols of growing up — guns for little men and dolls for little mothers. Now, with the advent of a children's disco culture, undisguised sexuality has been introduced into the pre-adolescent sales arena. Donald Duck now struts around your TV screen like a demented John Travolta, exuding webbed-foot Saturday night fever. And kids may well respond. But the mixture of traditional kiddie-lore and the new pubescent sexuality, as in *The Babes in Toyland*, just doesn't gel.

Aside from the sloppy production, lack of direction, and condescending attitude toward its audience, *The Babes in Toyland* is hypocritical. It pretends to promote Herbert's turn-of-the-century innocence, then sells it with disco sexuality. Unfortunately, the writer, director, and producers of this mess understand neither. *The Babes in Toyland* insults its whole audience — children and adults alike.

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Simple

Continued from page 5

explicable, a man stricken with a yawning black depression overnight, for no apparent reason. Jerome's alarming decline puzzles and frightens his friends, who recall what a brilliant engineer he was, and how much he seemed to enjoy life. If everything can suddenly turn meaningless, even for Jerome, then no one is safe. But Jerome doesn't inspire a similar "dirty terror" in us, because we never see the lively Jerome of old that his friends are talking about — the man is numbed and withdrawn from the outset. Was his *joie de vivre* simply a false front that, in middle age, he no longer has the will or the energy to maintain? (Jerome's wife tells Marie, at one point, that their marriage wasn't really all that hot.) Sautet's refusal to be more definite about Jerome is aggravating, but it's not just an oversight. If specific causes were given for this man's sickness unto death, he couldn't represent the dark night that threatens all of us.

In Roger Pigaut's performance, Jerome sure looks like death warmed over, and maybe Sautet thinks that's enough. If he has one supreme failing as a writer-director, it's that he overestimates the amount of information that can be conveyed by a character's appearance and mannerisms. It's as if he's afraid to violate the movie's "realism" by having anyone come out and say what's on his mind; that might seem too "theatrical." But by limiting his people to the muffled, inexpressive phrases their real-life counterparts would employ in similar situations, Sautet deprives us of some of the insights we can't derive from life, the ones we can get solely from works of art.

The only character who yields fully to Sautet's externalized approach is the stiff-necked ex-husband played by Bruno Cremer; he's a guarded personality, and on him, the slight opacity looks perfectly appropriate. There's an elegant double twist in Sautet's handling of Marie's two lovers. He toys with our snap judgments. Cremer's Georges, of course, seems a paragon, so it's hard to believe Marie would ever have given him up. And Claude Brasseur's Serge is such a rumped, hopeless schlump, that it's difficult to imagine what this near-perfect woman ever saw in him. Later, though, after Serge's financial troubles have cleared up and he's begun a new affair (with Marie's best friend), he relaxes and expands, and we begin to see the warmth she must have responded to.

Parts of *A Simple Story* are about the half-measures people are sometimes willing to accept in middle age. Marie has broken with Serge; her teenage son (by Georges) is leaving home for good. When she listens to her woman friends complain about men, and in spite of how screwed-up their lives sound, she envies them a little. The new fling with Georges is like a second girlhood; there's even the excitement of conducting an illicit affair with her own ex-husband, who has since taken up with a younger woman. When the final break comes, the issue is Georges's refusal to repeat his earlier gesture in throwing a life-line to poor Jerome by finding him yet another make-work job within the company. Jerome has had one extra chance he didn't deserve, Georges says, and he bungled it; it wouldn't be fair to give him another. "Your idea of fairness," Schneider says, "is only for the strong." And that's all there is to it. The conflict seems to come out of nowhere, and the morality of it isn't clear-cut enough to justify Marie's reaction. But the scene works, because Schneider shows us that this one small incident has stirred up Marie's memories of the rigidities in Georges that soured their marriage. And we see something else: that Marie knew he hadn't changed much, and chose to ignore the fact for as long as she could, for the sake of the fun they were having together. She doesn't feel betrayed, because she knew just what he was and what she wanted from him. And she got it. Half measures.

There's a sense in *A Simple Story* of people who can't maintain their illusions anymore but know they still need them. This could explain why Marie goes along so quietly with Serge's more egregious self-deceptions, as when he brushes off the implications of the beating he's just given her; Marie seems to realize that, weak as he is, the only effect of real self-knowledge would be to turn him into a zombie like Jerome. Claude Sautet is

almost too tolerant a director; this could be why he values Marie's tolerance (excessive though it is) so highly. Still, it's an amiable enough failing. Sautet doesn't opt for easy malice toward Georges's new young mistress, for instance; she seems a smart and level-headed woman.

In one late sequence, Marie waits across the street from Georges's apartment, to catch a glimpse of this girl, and her face tells us that she realizes all of the above and that she'll never be able to compete. If there was as much "dirty terror" in Marie as there is in the rest of us, she might react with some bitterness to being aced out by a younger woman. And if Claude Sautet were a more tough-minded director, perhaps he wouldn't need to soften the blow with that lyrical "sisterhood is powerful" finale. But still, when the movie was over, I headed straight for the fancy-tobacco store across the street for a pack of French cigarettes, just to help keep the cluttered, smoky atmosphere in mind a little longer. Of course, if *A Simple Story* were a major work, instead of a delightful minor one, the cigarettes wouldn't have been necessary.

Marker

Continued from page 4

lings, McNichol peers into the maw of sexuality, and we sense the ferocious churning inside her. But the movie has its own designs, and her searching portrayal doesn't quite fit into them.

Little Darlings is trying to tell us that we've placed too much emphasis on the loss of virginity, that the mystique surrounding it is a cruel distortion. Girls expect their first sexual encounter to transform them into women; they expect their friends to admire them for it; they expect to become instantly sexier and more sophisticated; they expect magic, light, fireworks. And what really happens is — well, a letdown. There's probably a decent movie in this somewhere, and at first you think *Little Darlings* might be it. As the teenage daughters of the middle class are bused off to summer camp (O'Neal is the sole representative of the upper crust and McNichol the sole representative of the lower), we eavesdrop on their conversation, and though much of it is meretricious garbage about Bertolucci movies and Shakespeare, a lot of it sounds authentically filthy. At last, we think: a movie about real teenagers.

Afraid not. Directed by Ronald F. Maxwell, *Little Darlings* talks dirty in order to titillate us — and that's not where the tease ends. Again and again the girls gather for the morning pledge of allegiance, and we get close-ups of delicate young hands on blossoming bosoms. Tatum O'Neal, who has become a very awkward and unconvincing actress, has also become a very shapely young lady, and as she goes after her target — stolid camp counselor Armand Assante — McNichol pursues hers — Matt Dillon, a pretty hunk from a neighboring boys' camp. And there are lots of shots of Tatum filling out her swimsuit, of McNichol threatening to undo her blouse, of other girls cavorting in nighties and pajamas. The film is cruddy-looking — even the forest looks oddly grungy — and it takes an unseemly pleasure in the usual dumb summer-camp farce: food fights, sneaking into the men's room, and the like. Pretty soon you expect it to degenerate into an all-girl version of *Meatballs* (*Cheeseballs?*). And degenerate it does, but in another direction: it becomes a leaden morality play. With its racy language and winking attitude toward teenage sex, *Little Darlings* pretends to be very modern and loose, yet the message it's peddling is straight out of the '50s: young girls should wait until they're older and in love to have sex, lest they become disillusioned and sexually unhappy like their parents. But hold on a minute: when you turn sex into something girls must wait for, into forbidden fruit, aren't you contributing to that same defloration mystique? Isn't the movie advocating the very morality it set out to criticize? I don't know whether the makers of *Little Darlings* are being hypocritical here or are just confused. But one thing's for sure: watching a third-rate spring-exploitation film exploit the singular talents of Kristy McNichol leaves an unpleasant taste in your mouth — a taste not even the robins and crocuses can erase.

Odets

Continued from page 6

leads, however, to some rather sticky situations, as Bernie is determined to remold Frank into the Great Actor he once was, while Frank's wife, Georgie, the "country girl" of the title, has her own plans for her husband's rehabilitation. Both these characters have a proprietary interest in playing Pygmalion to Frank's woozy, staggering Galatea. And their quarrels are at once so melodramatic and so archaic as to be inadvertently hilarious. To wit:

Georgie (bitterly): Look at you! Fearful of failure, effective and hard-hitting — a machine, without manners or style — self-driven, curt, wary, and worried — pretending to a humanity you never practice!

Bernie (contemptuously): You called your own husband a cunning drunkard!

Georgie (flatly): It is necessary for you to know it! (A pause. They are murdering each other with their eyes.) This is getting stupid.

Damn right. If only the Center Stage had elected to camp up these lines, and the many, many others like them, they would have a funny show on their hands. Unfortunately, they seem to be taking the work seriously. There's not much they can do about its lopsided structure — the fact that, while Frank is the protagonist, the conflict is between Georgie and Bernie, who, paradoxically, spend most of their time arguing about Frank. But couldn't the company have been a bit more consistent in its updating of the text? Either it's a museum piece or it's not.

David London is credited with directing *The Country Girl*, and perhaps he actually did. Alas, the actors seem to drift, unpiloted, from scene to scene, playing individual bits without any sense of their relation to the whole. And the physical production is, to put it gently, primitive, what with rickety, clumsily-painted flats and unvarying light. The acting, on the other hand, seems salvageable: Peter Siragusa, as Frank, and Wendy Almeida, as Georgie, have demonstrated comedic potential elsewhere. And Siragusa, in particular, is so funny here, in his opening-night sweating, teeth-gnashing and eyeball-rolling, that he suggests undreamt-of comic riches buried in the play. My only hope is that he, Almeida, and the Center Stage will next decide on something better and/or meant to be funny.

Dream

Continued from page 6

tory scene is stiffly played on the stage apron, before some baroque battle-scene cut-outs. And it is made to seem longer than usual by Robert Brustein's self-conscious Theseus, who makes passes at Hippolyta as he arbitrates the dispute between Egeus and his daughter Hermia, who is promised to Demetrius but loves Lysander. Sexuality is, of course, key to the *Dream*, which revolves around couples and coupling. But must Theseus, invariably the most boring character in the play, weigh down an already clumsy opening with his heavy breathing? Thank goodness for the music, which, finally, lifts the lumbering action on wings of song.

The major idea of this production, which originated at the Yale Repertory Theater (the American Rep in its former life) in 1975, is the integration of Henry Purcell's score for *The Fairy Queen*, an operatic bowdlerization of Shakespeare's *Dream* first performed in 1692 and later lost, with the original play. A *Midsummer Night's Dream* had for a long time been the musical prisoner of Felix Mendelssohn, whose 19th-century suite for the play is sweet indeed, fit for romantic productions peopled by enchanted lovers and gossamer-winged sprites. Certainly the dark, rich, baroque compositions of Purcell are better suited to a Kottian interpretation of the *Dream*, in which both fairies and folks are disturbingly carnal and desire proves a somewhat arbitrary despot. This production, staged with intelligence and no little roughhouse by associate director Alvin Epstein (for the third time), is such a one. Remarkably, it seems as studied as sensual; sometimes, in fact, it's downright

formal, probably in deference to Purcell, who conceived of the *Dream* as an elaborate masque.

In marrying Kott to Purcell, Epstein but adds to the play's roster of odd couples: ethereal Titania and base, braying Bottom; domineering Oberon and his Puck, here part sprite and part satyr; bland Theseus and "the bouncing Amazon"; and, of course, Lysander-Demetrius and Hermia-Helena, the Bob and Carol and Ted and Alice of classical literature. Trouble is, the union, while conceptually apt, presents its problems. One wants it to work because Purcell's score, ably performed by Banchetto Musicale under the direction of Daniel Stepner, is lovely, as is much of Epstein's eerie/earthy production. Still, it is my understanding that the choral music was intended to be performed between the play's five abbreviated acts; here, it is woven, like Shakespeare's poetry, into the action, making the production an unwieldy if richly textured quilt.

First, there is the physical presence of a chorus, which has not been adequately accommodated. Robed, helmeted, and painted in murky yet glittering greens, its members look like Titania and Oberon often do in more traditional productions. But they have little to do with the sexy and sinister fairy kingdom conjured by Epstein and designers Tony Straiges and Zack Brown. Then, there is some awkwardness between the actors and the soloists. Occasionally, the disassociation of character and emotion is effective, spooky, as when soprano Nancy Armstrong, singing "If Love's a Sweet Passion," wanders into the frame and momentarily locks eyes with the moping Helena. More often, the action is more or less suspended by the songs, and the actors are forced into quasi-operatic, stylized movement-routines that only a dancer like Carmen de Lavallade can render magical.

Much of the play's physical staging seems to have been engineered with an army of de Lavallades in mind. This Titania not only radiates elegance, even in the throes of lust, but she negotiates the treacherous set-pieces with serpentine grace, at one point sliding down that steep, roughhewn incline as if it were a polished banister, and making a perfect, conjugal landing on the spread-eagled Bottom. Talk about gymnastic foreplay! Only Mark Linn-Baker, as Puck, can touch de Lavallade's animal grace, and he, despite some fancy tongue-work, is more goat than snake. As for the mortals, actors rather than acrobats, they seem, as they scurry about this simple but hazardous set, to be more under the spell of gravity than spirits.

No doubt Epstein (not to mention Shakespeare) intends this striking contrast between the fairies, in their unnatural habitat, and the lovers and "rude mechanicals," vacationing, as it were, in the uncensored world of dream. Certainly the director has done his most imaginative work with the spirits, making them both animal and otherworldly. His handling of the play's other elements, other plots, is inventive in more predictable ways. Perhaps for this reason (though I doubt it), the performances are less memorable than those of de Lavallade and Linn-Baker, who makes of Puck a devilish amalgam of Pan and Sganarelle.

Eric Elice, Stephen Rowe, Marianne Owen, and Lisa Sloan, the mix-and-match lovers seemingly ruled by hormones and Puck's love potions, are more different in appearance than personality — as they should be. Their scenes are very physical, in both sexual and combative terms: Bob and Carol and Kate and Petruccio. They are also nicely balanced, the comedy serving as a sort of froth on what is essentially a bitter brew of love and lust and cruelty. Epstein does not de-emphasize the callousness of Lysander and Demetrius, nor does he completely make a joke of Helena's masochism. Too often the lovers' scenes are staged as an ongoing kiss-and-romp, when there are, in fact, dark underpinnings. (Speaking of underpinnings, it bears mentioning that these four, as they chase and spurn one another through the brambles, become more and more disheveled, with Hermia eventually stripped to ragged bloomers and rose-colored stockings, the men to what must be Athenian Pampers. I'd rather take my chance at looking good in de Lavallade's body-stocking.)

One nice thing about the mechanicals, tradesmen rehearsing their crude entertainment for the Theseus/Hippolyta nuptials, is that they are what they seem: a

comedic gold mine, the Three Stooges times two. In this production, the six sods are earnestly played, with various ticks and slapstick embellishments. (John McAndrew's Starveling, for example, is deaf.) John Bottoms makes an affable if ordinary Bottom; his best moments come in the Pyramus/Thisby play, wherein acute stage fright temporarily eclipses his bravado. But the star of that drama is Max Wright's Flute, aka Thisby, who, fumbling her "trusty sword," smothers herself by shoving head into handbag. Jeremy Geidt, too, is fussily endearing as the anxious Peter Quince, who hatches this dramatic goose-egg.

Finally, however, the ART Dream is something slightly less than the sum of its parts. Marking, as it does, the much-heralded debut of the company at the Loeb Drama Center, it is an artistic "event," to be sure, but one intermittently grand and grandiose. It will doubtless be overpraised, out of hope and eagerness. We are, after all, starved for serious professional theater, and here it is — thanks to the stupidity of Yale, which ousted artistic director Brustein just as his 13-year-old company had hit its stride — dropped in our laps like manna from New Haven. But this is manna with ambrosial pretensions. And I, for one, intend to hold out for the real thing.

Lynyrd

Continued from page 7.

vocal on "You Got That Right"). You can imagine that Cassie Gaines might have stepped out front with Van Zant had they lived: she sings with such intensity on "That Smell" that she, Jo Billingsley and Leslie Hawkins claim a good bit of the song from the chorus. As for Van Zant, *Street Survivors* clearly marked his maturity as a writer and as a singer. Tunes like "I Never Dreamed" gave the lie to the kidding of "What's Your Name." Van Zant loosened up with the irresistible neo-Western Swing of "I Know a Little"; before, when he simply mellowed out (on "Down South Jukin'") he nearly drawls himself into catatonia). Van Zant sounded tight, as if he wanted

to convince you, or himself, that he knew everything he needed to know. A good part of *Street Survivors* was about coming to terms with doubt: not just a tight fix or a dark cloud, but with the fact that life doesn't keep its promises.

Or maybe such knowledge wasn't new to Van Zant. Maybe, by 1977, with close to five years on the road behind him, he was ready to admit to it, to tell what he knew. Something of the kind powers "That Smell," the tale of a junkie whom everyone loves and whom everyone would just as soon see die right now. The song hits nerve after nerve: Van Zant is matter-of-fact, distanced, raging, thundering like a preacher, like a reformed sinner ("I been there before," he testifies at one point), breaking up the tune with a blazing whistle. Just as the song heads into the furious guitar duel that shuts it down, Van Zant suddenly and shockingly becomes the man he's singing about, diving headfirst into the maelstrom, making you think for a few seconds that he might not make it back. "Saturday Night Special" had been powerful, one shuddering growl; "Sweet Home Alabama" authentically tough; "Three Steps," in which Van Zant tries to talk a jealous lover out of gunplay and then simply bolts for the door, hilarious and tough in another way — if Lynyrd Skynyrd traded in some cheap myths, they always had a lot of stories to tell. But they'd never told a story like this one.

With "You Got That Right," Van Zant set forth his rounder's credo, and the clean leaps of the music, the perfect snap as the band cut back in after a moment of silence in the middle of the tune, made you understand why he valued that credo so much. The music was another version of the freedom, joy and risk-taking Van Zant was singing about. But with "I Never Dreamed" — left off *Gold & Platinum* — Van Zant owned up to love, as opposed to Babe-I'm-Gonna-Miss-You, for the first time. It isn't simply the way he accepts the possibility of commitment to a woman that makes the song so moving: it's the way he accepts the truth that there are things he didn't know and always will be.

Lynyrd Skynyrd's earlier music had not fully prepared fans for *Street Sur-*

vivors, and a lot of people who were too good for the band had long since dismissed it. That may be why the album was not quite appreciated for what it was: a statement equal in its way to *The Band* or Creedence's *Green River*. Van Zant had often sung with passion, but on *Street Survivors* the passion had a new weight, a touch of dread, a suggestion of courage that wasn't merely of the moment. There wasn't a hint of self-pity, nor of the finally maudlin man-alone romanticism of the early LPs ("Simple Man," "Tuesday's Gone" — and "Free Bird" — on *Gold & Platinum*). The singing, like the music of the band as a unit, was full of nuance. Van Zant sang as if he realized it was time to get down to serious business. It was a kind of seriousness that did not for a minute exclude humor or good times (humor and good times *sustained* seriousness), but which implied that Lynyrd Skynyrd were no longer simply a great and lucky lark, but possibly a life's work.

Robinson

Continued from page 1

Archie and Jughead comic strips, but were pushed ahead. They were forced to learn grace and charm, to graduate through the Copacabana, to enter the adult world of sophisticated entertainment. To some rock 'n' rollers, this seemed like black Babbitry, but its effect was to prevent '60s R&B from sharing the fate of '50s R&B: that era's stars allowed their unexpected and huge rock 'n' roll audience to freeze their music, to confine it to teenage lyrics and themes. But Robinson's growing-up went beyond Motown's trappings of maturity. His philosophy of sexuality, the crying gambit as applied to the minstrel song, had staying power. More than any other soul man, even Otis Redding — whose Monterey experience might have led him to suffer the same fate as '50s R&B stars, had he lived — Robinson had songs equally insinuating to bobby soxers and women in nylons, to Cooley High and the executive suite.

Warm Thoughts, the follow-up to

Robinson's 1979 surprise, "Cruisin,'" is what one might expect of a soul man who is nearly 40 years old (though that light-skinned, somewhat Asiatic baby face still appears youthful) and a husband and parent. None of the songs hurries you, not even those ("Melody Man," written by Stevie Wonder, and "Travelin' Through") in which he sings in the bouncy, breathy style Michael Jackson has lately derived, ironically, from classic Smokey Robinson. Whatever problems Robinson faced in the '70s, they are no part of *Warm Thoughts*: the artless obviousness of "Tears of a Clown," the unbothered flatness of "Special Occasion," the impressionable trendiness of Robinson's *Family Robinson* and *Big Time* (soundtrack), the labored metaphors of *Love Breeze* and *Deep in My Soul* now seem the work not of Robinson himself but of cautious advisors too genially obliged. In *Warm Thoughts*, the hand of the master is moved only by him. Gently, with subtle softness and a pause-laden groundbeat, Sonny Burke's voice-like arrangements for Robinson's small band echo the singer's witty sexual similes. These are the smoothest songs he's written since the great days; Robinson has recently said that men should worship women, and in *Warm Thoughts* he does more than just count the ways. His vocals hop, skip, and glide through "your love is like . . ." compliments that are both flip and serious. Few women will take literally Robinson's desire to "be the pendulum striking your chime" ("Let Me Be the Clock of the Time of Your Life"), but they will take seriously the act these phrases dress up. Few will respond to each of the water scenes in "Into Each Rain Some Life Must Fall" (Barbra Streisand, here's lookin' at you), but they will understand "start your April shower." And few women will imagine themselves a landscape to be toured, but will they dismiss "the jewels so rare" Robinson finds, in "Travelin' Through," in the "north of you?" Or disagree that "no thrills on earth were ever known/To match those found/In (your) torrid southern zone?" Perhaps if Robinson were a less artful admirer, they might shy away. In Robinson's case, the sound of his voice will draw all of us closer, closer.



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edited by Janet Ehrlich

30
SUN



The Gospel According to Matthew

Pier Paolo Pasolini's *The Gospel According to Matthew* (1964) is shown at 7:30 p.m. at the Harvard-Epworth Church, 1555 Mass. Ave., Cambridge (354-0837). Tickets \$1.50.

The *Maps, Mission of Burma, Count Viglione's Love and Flame, Someone and the Somebodies*, and *V* give a benefit concert for the Boston Alliance against Registration and the Draft at 7 p.m. at the Modern Theater, 523 Washington St., Boston (426-8445). Tix \$5. *Cyclorama Flea Market and Antique Fair*, with some of New England's best-known antique and collectible dealers participating, takes place from noon to 7 p.m. at the Boston Center for the Arts, 539 Tremont St., Boston. Donation \$1.50.

31
MON

Women in Jazz is the offering at Lulu White's, 3 Appleton St., Boston (423-3652) today and Tuesday at 9:30 and 11:30 p.m. Aerial and Mary Watkins fill the bill. Tix \$6. *The Wheel Sports Expo*, featuring products and accessories for bicycles, mopeds, roller skates, motorcycles, and scooters, ends today at the Commonwealth Pier Exhibition Hall. *Fly by Night* features a mixture of funk, rock, and jazz, with vocals at 8:15 p.m. at the Berklee Performance Center. Tix \$2. *Vision/Television* is a hands-on exhibit where you can use the video synthesizer at the Museum of Science to create special effects and mix color with imagery. Museum admission \$4.



Wheels on fire...

1
TUES



Why Man Creates

Oscar-winning shorts of the '60s and '70s are shown at Off the Wall all this week. Today through Thursday, winners from the '60s are presented, including Robert Enrico's "An Occurrence at Owl Creek Bridge" and Saul Bass's "Why Man Creates." Friday through Sunday, winners from the '70s are on display, including John Carpenter's "The Resurrection of Bronco Billy."

Take My Whale... Please! is an evening of mirth by the Constant Comedy gang to benefit Greenpeace and their fight to stop the slaughter of whales and seals. Door prizes will be given to the first 10 people who can answer, "How many whales does it take to change a light bulb?" Donation \$3.

2
WED

Beatlemania features clones of the four fab mop tops in a musical biography of the Beatles today through Sunday at the Ocean State Performing Arts Center, Rhode Island (401-421-9075). Tickets \$8.50-\$12.50.

Antigone, Sophocles' drama, is presented at 8 p.m. at the Lyric Stage, 54 Charles St., Boston (742-8703). Tickets \$4.50-\$6.50.

Stan Strickland, Semanya McCord, and the Lewis Porter Quartet perform in a benefit for the Clamshell Education Center at 8 p.m. at Michael's Pub, 52A Gainsborough St., Boston (247-7262). Donation \$3.



Semanya McCord

3
THURS



Pierrot le Fou

Feminism, Militarism, and the Draft is the issue for Ellen Cantarow and Karen Lindsey at 7:30 p.m. at Mobilization for Survival, 13 Sellers St., Cambridge (354-0008).

Mowry Pearson, violin, and Dragana Bajalovic, piano, play selections from the works of Copland, Beethoven, and others at 8 p.m. at Jordan Hall (262-1120). Free.

The Jean-Luc Godard festival continues with *Alphaville*, shown tonight at 5:30, 7:30, and 9:30 p.m. and Sunday at 6 p.m., and *Pierrot le Fou*, shown tomorrow at the same times, with a Sunday show at 8 p.m. at the Institute of Contemporary Art, 955 Boylston St., Boston (266-5152). Admission \$2.

4
FRI

The Pat Metheny Group, in their last US performance before going on tour in Japan and Europe, perform at 7:30 p.m. at the Berklee Performance Center. Tickets \$7.50.

Meditations on the Passion and Death of Our Lord Jesus Christ, a musical passion play written by composer and blues singer Bob Francke in a variety of musical styles, is presented at 8 p.m. at the Church of St. Andrew, Lafayette St., Route 114, Marblehead. Free. *Terry by Terry*, a two-part comedy-drama by Mark Leib, is staged by the American Repertory Theater at 8 p.m. at the Loeb Drama Center, 64 Brattle St., Cambridge (547-8300). Tix \$4-\$12.50.

Preface to Uneasiness: The Stations of the Cross, a music-drama for this Good Friday evening, features the Mark Harvey Jazz Ensemble and the Northeast Kingdom Puppet Theater at 7:30 p.m. at Emmanuel Church, 15 Newbury St., Boston. Donation requested.

Phaust, the world premiere of Tomy Schemmer's opera, is staged today and Saturday at 8 p.m. at Sanders Theater (232-0594). Tickets \$2.50-\$6.

An *Experimental Music Festival*, featuring classic works by Satie, Cage, and others takes place today at 8 p.m. through Sunday at 11 p.m. at Harvard's North House, 64 Linnaean St., Cambridge. Free.

5
SAT

Wim Wender's *The Wrong Move*, written by Peter Handke, enjoys its Boston premiere today and Sunday at 7:30 and 9:30 p.m. at Harvard's Carpenter Center, 24 Quincy St., (495-3251). Tix \$2.50.

The Roast, a new play directed by Carl Reiner, and starring his son, the meathead, Rob, stops in Beantown on its way to Broadway for three weeks of performances at the Shubert, 265 Tremont St., Boston (426-4520). Curtain tonight is at 8 p.m. Tickets \$10-\$22.50.

Sandy's Jazz Revival reopens with the Widespread Depression Orchestra, a nine-piece swing revival band, and English singer Pug Horton at 8:30 p.m. Still at 54 Cabot St., Beverly (922-6954).

The Boston Symphony Orchestra, conducted by Vladimir Ashkenazy, and with Joseph Silverstein soloing, feature works of Sibelius and Tchaikovsky at 8 p.m. at Symphony Hall (266-1492). Tickets \$7-\$16.

The Ramon de los Reyes Spanish Dance Theater perform at 8 p.m. at the Brockton High School Auditorium, 470 Forest Ave. (580-7597). Tickets \$5.

Sarah Grey, Joan Sprung, and Irene Saleton present an evening of traditional British Isles songs at 8 p.m. at the First Congregational Church, 11 Garden St., Cambridge. Tix \$4.

6
SUN



Dorothy Hershkowitz and Dancers present "From the Great Green Room" at 2 p.m. at the Newton Arts Center, 61 Washington Park, Newtonville (964-3424). Admission \$2.50.

Anthem and Liveoak present a concert of medieval, Renaissance, and American music for Easter at 3:30 p.m. at the Chapel of St. Mary and St. John, 980 Memorial Drive, Cambridge (495-4585). *Thumbelina*, and *Maybe a Little Bit More*, a romantic musical for all ages, is staged at 2 p.m. at the Boston Arts Group, 367 Boylston St., Boston (267-7196). Tickets \$3.

The Boston Easter Parade hitches up at 1 p.m. at the corner of Dartmouth St. and Comm. Ave. Everyone invited, come in your best finery to catch the judges' eyes.

Hot dots

by Clif Garboden

SUNDAY

Noon (38) Kill the Umpire (movie). Or murder most foul. A 1950 ash-and-horsehide guffaw starring William Bendix and Ray Collins. If he could see what was happening, he wouldn't stand so close.

Noon (56) The World of Henry Orient (movie). Peter Sellers, Paula Prentiss, and Angela Lansbury star in a 1964 comedy-drama about two half-baked and overripe 15-year-olds in love with a concert pianist.

1:30 (38) Baseball. The Sox vs. the Chicago White Sox in pre-season play, live from Florida.

3:00 (4) King of Kings (movie). By-the-book recounting of the Gospels starring Jeffrey Hunter, Slobhan McKenna, Robert Ryan, and Hurd Hatfield.

3:30 (2) Nevada Fallout: The Hot Years. No Las Vegas travelogue this. Rather, an examination of health hazards visited upon those native Westerners who stood and watched radioactive clouds whip across the desert back in the '50s. The Cold War at home.

4:30 (5) ABC's Wide World of Sports. Featuring, among other events, the NCAA Swimming and Diving Championships from Cambridge, Mass.

6:00 (2) The National Nuclear Debate. A repeat airing of a discussion held within a half-life of Harrisburg's Three Mile Island atomic tourist attraction. Lining up on the side of radioactivity will be Norman Rasmussen, Roger Linneman, A. David Rossin, and Rep. Tom Corcoran. Anti-nukes will include Henry Kendall, John Gofman, Vincent Taylor, and Rep. Edward Markey.

7:00 (38) Hockey. The Bruins vs. the Winnipeg Jets.

8:00 (44) Masterpiece Theater: The Duchess of Duke Street II, part XIV. A captioned rerun of last week's episode, in which fair Lottie returns from finishing school with beau in tow.

8:00 (56) The Goddess (movie). Paddy Chayefsky wrote the screenplay for this 1958 melodrama about a pathetic woman struggling to the top in Hollywood. Kim Stanley, Lloyd Bridges, and Patty Duke (now Astin) star.

9:00 (2) Masterpiece Theater: The Duchess of Duke Street II, part XV. Lottie incurs the wrath of Louisa upon announcing her decision to pursue a career as a saloon singer.

9:00 (4) Jesus of Nazareth, part I. The first chapter of Franco Zeffirelli's 1977 made-for-TV Messiah bio, starring Robert Powell, Olivia Hussey, Peter Ustinov, Laurence Olivier, Ernest Borgnine, James Mason, Donald Pleasence, Rod Steiger, Michael York, and Christopher Plummer. Three years ago, there was a lot of controversy over the authenticity of the portrayals and facts here, but we suspect that's an inevitable ploy to attract an audience, since every Easter-tide religious special is preceded by at least one magazine article about grassroots objections to the commercialization of Jesus.

10:00 (2) Monty Python's Flying Circus. Chocolate-covered frogs, with crunchy bits.

10:30 (2) Cold Nights: Once a Daughter. Oscar-winner Lynne Littman produced and directed this exploration of mother-daughter relationships.

11:30 (4) Star-Spangled Grl (movie). Sandy

Duncan, Tony Roberts, and Todd Sussman in the movie version of Neil Simon's play about an all-American gal's life as neighbor to a pair of radical journalists. Since none of the players fits his role and since the journalists act more like insurance agents, what comedy there is here has nothing to do with the premise.

MONDAY

8:00 (68) Boston Live. This week's run of local-news-and-interview hours features daily appearances by Robin Lane and the Chartbusters on Monday through Thursday; the Friday slot has been given over to pure discussion in the form of a show called *Sound Off*. Today's *Boston Live* features Joanne Derbolt of the Massachusetts DES Action Project.

7:30 (2) The American Short Story: Soldiers Home. Richard Backus and Nancy Marchand star in an adaptation of Hemingway's insightful down-on-the-farm epilogue to World War I. Plus LeVar Burton, starring in a presentation of Richard Wright's *Almos' a Man*, the story of a black teenage farm worker's rites of passage.

7:30 (4) Evening. Featuring a segment with pugilist Sugar Ray Leonard, to be seen later tonight (on Channel 5) slugging it out with David Green.

8:00 (5) Boxing. World Heavyweight Championship bouts: Larry Holmes vs. Leroy Jones, plus John Tate vs. Mike Weaver, Leonard vs. Green, and Marvin Johnson vs. Eddie Gregory.

8:00 (56) Hitler — The Last Ten Days (movie). Alec Guinness, Simon Ward, and Adolfo Cell star in a 1973 chronicle of Hitler's swan song, based on Gerhard Boldt's eyewitness account, *The Last Days of the Chancellery*.

8:30 (7) The Stockard Channing Show. There's some potential here, provided somebody takes Channing's squeaky-voiced neighbor out in the back lot and shoots her. Channing has the comic talent, but the show lacks imagination.

9:00 (4) Jesus of Nazareth, part II. More from the New Testament. So that you may better plan your life, we should mention that parts III and IV will be aired tomorrow at 9 p.m. and on Easter Sunday at 9 p.m.

9:00 (38) David and Goliath (movie). On the more homiletic side of Biblical dramatization, we have this 1960 version of the familiar story, starring Orson Welles and Ivo Payer. The bigger they are, the more you better be sure they land elsewhere when they fall.

9:00 (44) The Mystery of Elche. A medieval musical whose first run was in 14th-century Spain. This version was filmed in Elche in 1978.

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TUESDAY
7:30 (4) Evening. Featuring a close look at the equine star of *The Black Stallion*.

7:30 (5) The Muppets. Jim Henson and his 40/60 players are joined by guest host Doug Henning.

8:00 (2) Nova. "The Keys of Paradise." A look at recently discovered drugs produced inside the human brain. The wonderful world of endorphins, which are used to treat garden-variety pain, depression, and schizophrenia.

8:00 (4) Daffy Duck's Easter Show. Seasonal cartoons.

8:00 (56) A Thousand Clowns (movie). Well-aimed sentimentality plus fine performances by Jason Robards Jr., Barbara Harris, and Martin Balsam make this 1965 comedy-drama a bright spot in our cinematic memory. Kiddie-show scriptwriter quits his job and seeks new fortune for himself and his eleven-year-old son, until a social worker declares him unfit to be a father.

8:30 (4) The Last of the Red-Hot Dragons. Children's stuff about a heroic lizard who catches his breath on the rebound.

8:30 (5) The Body Works: The Skeleton. Dr. Tim Johnson tours the framework of our being. Them bones.

9:00 (2) Mystery: Rebecca, part IV. The final episode, in which the de Winters in London uncover Rebecca's best-kept secret.

9:00 (4) Jesus of Nazareth, part III.

9:00 (38) Francis of Assisi (movie). Bradford Dillman and Dolores Hart star in a 1961 biography of the first Franciscan.

10:00 (5) The Barbara Walters Special. Unnecessarily serious questions are posed to today's It Girls — Cheryl Ladd, Bette Midler, Bo Derek, and Farrah Fawcett. Think of it as a remake of *Hair*.

11:30 (4,5,7) Election Stuff. Results of the Wisconsin and Kansas Primaries, or "Did Carter Hire Anderson to Sucker-Punch Kennedy?" Look, kids, this is how we got Ed King. Remember?

2:25 a.m. (5) Five All Night Live. Featuring the grand old pol-watcher of BU, Murray Levin, to discuss his new book, *Edward Kennedy: The Myth of Leadership*. Plus rocker David Johansen, former proto-punk as a New York Doll.

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WEDNESDAY

7:30 (2) Great Performances: St. John Passion. Karl Richter conducts the Munich Bach Orchestra in the timeless (some say endless) Bach oratorio. Simulcast on WGBH-FM (89.7).

8:00 (38) Hockey. The Bruins vs. the Toronto Maple Leafs.

9:00 (7) The Bugs Bunny Easter Special. Why not? **2:20 a.m. (5) Five All Night Live**. Tonight Matt Siegel confronts Boston's in-crowd, such as it is, in the form of Martin Slobodkin and Smoki Bacon. Also, we warn, the show will endure a visit from *Herald* muddsinger Norma Nathan.

THURSDAY
8:00 (38) Hockey. The Washington Caps vs. the Philadelphia Flyers.

9:00 (2) Julie Child and More Company. Tonight's dish is cassoulet — some would describe it as the rich man's franks and beans.

9:00 (7) Belle Starr (movie). Elizabeth Montgomery and Cliff Potts star in the new TV movie based on the loves and crimes of the West's most celebrated female gunslinger.

9:30 (2) Camera Three: Director in Exile: Jonas Jurasas. A profile of the Soviet director whose *Macbeth* was banned on grounds of sedition, and a look at his life in America since 1974. It must be great for him to be in a country boasting artistic freedom so absolute as to allow a disco production of *Babes in Toyland*.

10:00 (7) The Contender. Premiere of new series about a young man's struggle to make it as a boxer. Marc Singer stars.

2:20 (5) Five All Night Live. Featuring an interview with John Marx, author of *The Search for the Manchurian Candidate*, about the CIA and mind control.

FRIDAY
7:30 (2) Wild, Wild World of Animals. "The Private

9:07 (WEEI) Mystery Theater. "If a Body." The unsolved case of a Spanish-American hero who disappeared suddenly and without a trace on the morning of July 4, 1899.

9:30 (WBUR) Radio Free Norfolk. An interview with Lyn Levy, director of SPAN, a national organization that prepares inmates about to be discharged for life on the outside.

10:00 (WGBH) The Studs Terkel Almanac. "April Fool's." Studs talks with Cleveland Amory about his book *The Trouble With Nowadays: A Curmudgeon Strikes Back*.

10:00 (WCOZ) Live Concert. The Fools perform live from the Bottom Line, in New York City. Time is approximate.

11:00 (WBUR) Jazz Alive! From San Francisco, alto saxophonist John Handy performs with Rain-bow, pianist Art Lande and his band Rubisa Patrol perform, and then they are joined by bassist Charlie Haden.

Midnight (WDLW) Larry King Show. A trapeze artist, an animal trainer, and a clown with Ringling Brothers discuss life "under the Big Top."

WEDNESDAY
11:00 a.m. (WBUR) Options in Education. "Indian Education," part III. A look at the shortcomings in the educational opportunities provided for Indians. Part IV is heard Thursday.

4:00 (WGBH) The First Amendment and a Free People. In this fifth anniversary program, Bernard Rubin and Anthony Lewis review the press and first amendment issues of the past year.

7:30 (WGBH) Great Performances. Karl Richter directs the Munich Bach Orchestra and Chorus in Bach's *St. John Passion* (simulcast on Channel 2).

8:00 (WITS) Hockey. The Bruins vs. the Toronto Maple Leafs.

9:00 (WBUR) Legal Line. Attorneys Carol Kervick and Ken Margolin discuss the rights of the mentally handicapped.

9:00 (WBUR) Cleveland Orchestra. Lorin Maazel conducts an all-Richard Strauss program: *Metamorphosen, Don Juan, and Le Bourgeois Gentilhomme*.

Midnight (WCOZ) Live Concert. A live performance by D.L. Byron from the Bottom Line in New York City.

THURSDAY
1:00 (WMBR) The Crazy Quilt. Birthday tributes to the blues of Muddy Waters, the jazz of Gerry Mulligan, the soul of Marvin Gaye, and the rock of Leon Russell.

4:30 (WGBH) Horizons. Veterans of the civil-rights movement talk about the sit-ins of the '60s and events of the past two decades.

6:30 (WGBH) Minorities in the Media. The first of a four-part series featuring leaders from minority communities, journalists, and media critics.

8:00 (WGBH) The Orchestra. "The Trombone." Ronald Barron, principal trombone of the BSO, talks about the origins, intricacies, and versatility of the trombone.

9:00 (WCRB) New York Philharmonic. "The First Chairs." Zubin Mehta conducts Vivaldi's *Quadruple Violin Concerto*, Hindemith's *Trauermusik*, Tomasi's *Trumpet Concerto*, Mozart's *Flute Concerto in G major*, Strauss's *Horn Concerto No. 1*, and Rimsky-Korsakov's *Capriccio Espagnol*.

11:00 (WBUR) Jazz at the Church. Arni Cheatham and Friends perform; the friends include Mwalimu Atif, Hollis Headrick, and Santi DeBriano.

FRIDAY
11:00 a.m. (WGBH) 99th Season. A discussion with Vladimir Ashkenazy.

Noon (WBUR) Afternoon Concert. Donald Teeters

Life of the Magellan Penguin." We always plug penguins when they get on TV — whether they explode or not.

8:00 (38) Bernstein Conducts the Verdi Requiem. Just what it says, featuring the London Symphony Orchestra.

8:00 (56) Samson and Delilah (movie). Victor Mature at his brawny best, opposite Hedy Lamarr and George Sanders; a 1951 sand-in-my-shoe epic.

9:00 (2) Masterpiece Theater: The Duchess of Duke Street II, part XV. A repeat of Sunday's episode, in which Louisa thrashes Lottie for envying life upon the stage.

9:00 (5) The Island of Dr. Moreau (movie). Burt Lancaster and Michael York star in a recent version of Jules Verne's silly story about a man who changes animals into men with varying degrees of success.

9:40 (38) Barabbas (movie). Now you really know it's Easter. Anthony Quinn and Jack Palance star in one of the worst Biblical productions.

10:00 (4) The Best of Saturday Night Live.

12:10 a.m. (38) Sodom and Gomorrah (movie). Adventures in a Mesopotamian Combat Zone, starring Stewart Granger and Pier Angel. Made in 1963.

12:40 a.m. (5) Five All Night Live. Featuring BU political activist and author Howard Zinn.

1:00 a.m. (4) The Midnight Special. The Babies, Janis Ian, Rupert Holmes, and Heart.

2:35 a.m. (4) Five Star Final (movie). Edward G. Robinson stars in a 1931 anti-press movie about victims of printed lies who are driven to suicide.

SATURDAY
Noon (38) Baseball 1980: Entering a New Decade. Mel Allen hosts a review of baseball through the past 10 seasons.

1:00 (56) Werewolf of London (movie). You know the theme song. Made in 1935, and starring Henry Hull and Warner Oland.

1:30 (38) Baseball. The Sox vs. the Montreal Expos in Florida.

2:30 (56) She-Wolf of London (movie). London can be a hairy place. June Lockhart stars as the recipient of the Allenby curse in this 1946 follow-up.

4:00 (56) The Mouse That Roared (movie). Certainly one of the best-remembered movies of 1959. Peter Sellers, Jean Seberg, and David Kossoff star. Still funny.

7:00 (58) Star Trek. "Bread and Circuses." Gladiatorial combat is televised on a planet where the Roman Empire never fell.

8:00 (5) The Easter Bunny is Coming to Town. Send him to the Quincy Market.

8:00 (38) Hockey. The Bruins vs. the Montreal Canadiens.

8:00 (56) Lilies of the Field (movie). An Easter-time regular with desert but no tunics. Sidney Poitier, Lila Skala, and Lisa Mann star in the well-known tale of a young black man who helps a team of Western nuns build their new church.

9:00 (2) The Shakespeare Plays: Henry IV, Part I. Anthony Quayle plays Falstaff, with Jon Finch as His Royal Highness. One of Will's docu-drama mini-series.

11:30 (4) Saturday Night Live. **11:30 (5) The Prisoner of Zenda** (movie). An incomprehensible plot highlights this classic 1937 swashbuckler starring Ronald Colman, David Niven, Madeline Carroll, and Douglas Fairbanks Jr.

3:00 a.m. (38) The Naked City (movie). Barry Fitzgerald and Howard Duff star in Jules Dassin's seminal cop show from 1948.

conducts the Cecilia Society in Bach's *St. Matthew Passion*.

2:00 (WGBH) BSO (live). Vladimir Ashkenazy conducts Sibelius's *Violin Concerto*, with Joseph Silverstein, and Tchaikovsky's *Manfred* Symphony.

5:00 (WMBR) 40 and Climbing. "Later Adulthood." A panel discussion of the myths and misconceptions of older age.

8:00 (WGBH) Live From Symphony Hall. The Handel and Haydn Society of Boston perform Bach's *St. John Passion*.

9:00 (WHRB) Special Performance. Ralph Vaughan Williams directs this performance of Bach's *St. Matthew Passion*.

9:00 (WCRB) BSO. Joseph Silverstein conducts Faure's *Pelleas et Melisande* Suite, Honegger's *Symphony No. 5*, and Dvorak's *Symphony No. 9*.

11:00 (WGBH) The Least of the Last of Men. A biography of Thomas Merton, beginning with the Trappist Monastery and including discussions with literary friends and Philip Berrigan, a student of Merton's theories of non-violent protest.

Midnight (WCOZ) Live Concert. Coming from England, Squeeze perform in concert from the *Paradise*.

SATURDAY
10:00 a.m. (WMBR) Artists at Work. Bellvita perform their fusion jazz in a concert recorded at Ryles.

Noon (WGBH) Options in Education. An examination of why college students still don't know how to write. Which may have to do with what they're writing about.

1:00 (WGBH) Jazz Alive! Performances by the Arthur Blythe Quartet, pianist/composer Horace Tapscott, and pianist/composer Ran Blake.

1:00 (WCRB) Metropolitan Opera (live). James Levine directs Wagner's *Parzifal*, with Troyanos, Thomas Hines, and Plishka as soloists.

2:00 (WERS) Jazz Movement (live). Terri Lynn Carrington, a 15-year-old female drummer, performs.

4:30 (WBUR) Earplay. Statements After an Arrest Under the Immorality Act. South African playwright Athol Fugard tells the story of a racially mixed couple caught by authorities in South Africa.

7:00 (WBUR) Firesign World. "Not Insane, or Anything You Want To," part II.

8:00 (WITS) Hockey. The Bruins vs. the Montreal Canadiens.

8:00 (WCRB and WGBH) BSO (live). See the listing for Friday at 2 p.m.

10:00 (WGBH) Foundation Trilogy. The first of eight programs dramatizing Isaac Asimov's space classic, set in the declining years of the galactic empire.

10:00 (WCOZ) Profiles in Rock. Music and conversation with the Police.

11:00 (WDLW) Jamboree, USA (live). A performance by the Oak Ridge Boys, country-style Bee Gees.

Airwaves

by Billy Pope

SUNDAY

6:30 a.m. (WCOZ) Crosstalk. A discussion with Kathleen Berry, author of *Female Sexual Slavery*.

8:00 a.m.-noon (WBCN) Boston Sunday Review. Marking the first anniversary of the Three Mile Island disaster is a documentary on the accident, a talk with survivors from Hiroshima about the aftermath of a nuclear holocaust, and a discussion with General John Hackett about his new book, *The Third World War*. Unfortunately, it may all fit together.

8:30 a.m. (WCAS) Peacework. Paul Monsky discusses his 15 years as a war-tax resistor and the recent charges brought against him by the IRS.

9:00 a.m. (WCAS) Foreign Policy Report. Ernie Greco, professor of Latin American studies, discusses the embassy takeover in Bogota by the guerrilla group M-19.

10:30 a.m. (WCAS) NOW We're Talking. Nancy Krieger, director of the Black Star Theater, talks about the new feminist theater starting in Boston.

11:00 a.m. (WCAS) Closet Space. An interview with Eric Rofes, Massachusetts delegate to the White House Conference on the family.

Noon (WBUR) Horizon. Anais Nin talks about her vision of women in the future.

Noon (WMBR) Out of the Blues. A new show featuring two hours of acoustic, mostly traditional, blues.

Noon (WGBH) Masterpiece Radio Theater. Anna Karenina, part I. The first installment of Tolstoy's classic novel about high society in 19th-century Russia.

1:00 (WGBH) The Launching of Moby Dick. The producer and engineering staff of *Masterpiece Radio Theater* look behind the scenes at the making of Melville's *Moby Dick*, which premieres in April.

1:00 (WBZ) Basketball. The regular season ends with the Celtics vs. the Philadelphia 76ers.

1:30 (WCUW) Raps and Rhetoric. "Education in the Home." Author and educator John Holt speaks about education outside the schools as the most important issue of the 1980s.

2:00 (WBUR) Sunday Opera. Karl Boehm directs this performance of Mozart's *Idomeneo*, with Mahlis, Varady, Ochman, and Schreier as soloists.

2:00 (WGBH) Boston Artists Ensemble. The ensemble performs Mendelssohn's Piano Trio in D.

3:00 (WHRB) Live at Passim. A folk concert by David Buskin and Robin Batteau.

4:00 (WCAS) Jazz at the Sunflower Cafe (live). A performance by the Kevin Eubanks Quartet.

5:00 (WCRB) Boston Pops. John Covelli directs Ravel's *Pavane for a Dead Princess*, Gershwin's *Rhapsody in Blue*, with Covelli as piano soloist, and selections from Bernstein's *West Side Story*.

5:00 (WMBR) Interaction. "Female Sexuality." Therapists and women of different ages examine the continuing sexual revolution.

6:30 (WCUW) Third World Insights. A look at Cuba through music, excerpts from Fidel Castro's recent speech at the UN, and commentary from Cubans.

7:00 (WITS) Hockey. The Bruins vs. the Winnipeg Jets.

8:00 (WGBH) Folk Heritage. A concert performance by Mary McCaslin and Jim Ringer.

8:00 (WHRB) New York City Opera Festival. Julius Rudel conducts the New York City Opera Chorus

and Orchestra in Mozart's *La Clemenza di Tito*, with Moser, Vanness, and Murray as soloists.

8:30 (WCRB) Sunday Evening at the Opera. Herbert Blomstedt directs the Dresden-State Orchestra in Beethoven's *Leonore* (the original 1805 version of *Fidelio*), with Moser, Donath, and Cassilly as soloists.

10:00 (WBCN) Basement Tapes. A concert by Rush, recorded live in St. Louis.

10:30 (WROR) The Professionals. Part two of a discussion by urologist David Kauder about male contraception and transsexuality.

11:00 (WBCN) King Biscuit Flower Hour. Foreigner in a concert performance recorded in Atlanta.

MONDAY
10:00 a.m.-2:00 (WZBC) Radio Reading Service. Each weekday, this program for the blind and visually handicapped broadcasts a reading of newspapers, periodicals, and books. It's a service people should definitely know about.

5:00 (WMBR) Black Perspectives. A musical profile of Aretha Franklin.

7:00 (WGBH) The Spider's Web. In this special hour broadcast, Brother Blue leads off with an original tale, then Jay O'Callahan tells the story of *Herman and Marguerite*.

8:00 (WGBH) Chamber Music from the Library of Congress. The Juilliard String Quartet, with pianist Richard Goode, perform Brahms's *String Quartet No. 3*, Joachim's *Variations*, and Schumann's *Piano Quintet in E-flat*.

8:30 (WBUR) Peacework. A look at southern Africa and the elections in Zimbabwe, featuring interviews with Bill Sutherland and David Segge.

9:00 (WBUR) Mideast Focus. "A Documentary on the Palestinian-Israeli Conflict." An analysis of the American media's handling of Mideast news, and a look into Israel's nuclear option.

9:00 (WCRB) Baltimore Symphony. Sergiu Comissiona conducts Barber's *Medea: Meditation and Dance of Vengeance*, Rachmaninoff's *Piano Concerto No. 3*, with Horacio Gutierrez, and Shostakovich's *Symphony No. 1*.

Film listings

These listings are compiled almost a week before theater bookings are finalized. New shows are often scheduled with little advance notification. Please call the theater before stopping out, and be advised that sneak previews are common on Friday and Saturday nights. Escape!

BOSTON

ALLSTON CINEMA (277-2140)
214 Harvard Ave.
I: Little Darlings: Sun-Sun. 1:15, 2:55, 4:35, 6:15, 8, 9:45
II: Simon: Sun-Sun. 1:30, 3:30, 5:30, 7:30, 9:30
BEACON HILL I, II, & III (723-8110)
1 Beacon St.
I: When Time Ran Out: Sun-Sun. 1, 3:15, 5:30, 7:45, 10
II: Simon: Sun-Sun. 1:30, 3:30, 5:45, 8, 10
III: Black Stallion: Sun-Sun. 1, 3:15, 5:30, 7:45, 10
CHARLES I, II & III (227-1330)
195-A Cambridge St.
I: Nijinsky: Sun-Sun. 1, 3:15, 5:30, 7:45, 10
II: La Cage aux Folles: Sun-Sun. 1, 2:45, 4:30, 6:15, 8, 10
III: All That Jazz: Sun-Sun. 1, 3:15, 5:30, 7:45, 10
CHERI I, II & III (536-2970)
Dalton St. nr. The Prudential Center.
I: Kramer vs. Kramer: Sun-Sun. 1, 3:15, 5:30, 7:45, 9:45
II: Chapter Two: Sun-Sun. 1, 3:15, 5:30, 7:45, 10
III: Gilda Live: Sun-Sun. 1, 2:45, 4:30, 6:15, 8, 10
CINEMA 57 I & II (482-1222)
200 Stuart St.
I: Serial: Sun-Sun. 1, 2:45, 4:30, 6:15, 8, 10
II: Little Darlings: Sun-Sun. 1:30, 3:30, 5:45, 8, 10
EXETER THEATER (536-7067)
Exeter St. at Newbury
Ninth Configuration: Sun-Tues. 1:30, 3:30, 5:40, 7:45, 9:45
Immortal Bachelor: Wed-Sun. 1:15, 2:55, 4:35, 6:15, 8, 9:45
MUSIC HALL (423-3300)
268 Tremont St.
Call for feature.
NICKELODEON CINEMA (247-2160)
600 Comm. Ave.
I: Empire of Passion: Sun-Tues. 6, 8, 10, Sun. 2, 4
Woodstock: Wed-Sun. 6, 8, 10, Sun. 2, 4, except Fri-Sat. 5:20, 7:40, 10, Sat. 1:20, 3:20

II: Aguirre, the Wrath of God: Sun-Tues. 6, 8, 10, Sun. 2, 4
King of Hearts: Wed-Sun. 6, 10, Sat-Sun. 2
Casablanca: Wed-Sun. 8, Sat-Sun. 4
OFF THE WALL (354-5678)
Where's Boston? Theater, 60 State St.
The Oscar Shorts: The Fifties: Sun. 6, 7:55, 9:50
The Sixties: Mon-Thurs. 6, 7:55, 9:50
The Seventies: Fri-Sun. 6, 7:55, 9:50
PARIS (267-8181)
841 Boylston
Being There: Sun-Sun. 1, 3:15, 5:30, 8, 10:15
PI ALLEY I & II (227-6676)
237 Washington St.
I: Coal Miner's Daughter: Sun-Sun. 1, 3:15, 5:30, 7:45, 10
II: Hide in Plain Sight: Sun-Thurs. 1, 2:45, 4:30, 6:15, 8, 10
The Black Marble: Fri-Sun. Call for times.
PUBLICX CINEMA (482-1288)
166 Washington Street
Call for features.
SAXON (542-4800)
219 Tremont St.
Force of One: Sun-Thurs. 1:30, 3:30, 5:45, 8, 10
Windows: Fri-Sun. Call for times.
SYMPHONY (262-3888)
252 Huntington Ave.
Call for features and times.

BROOKLINE

CHESTNUT HILL I, II, III & IV (277-2500)
Rte. 9 at Hammond St.
I: All That Jazz: Sun-Sun. 1:45, 4:20, 7:20, 9:45
II: Kramer vs. Kramer: Sun-Sun. 1, 3:05, 5:05, 7:30, 9:40
III: Serial: Sun-Sun. 1:15, 3:20, 5:20, 7:30, 9:45
IV: Serial: Sun-Sun. 1:15, 3:20, 5:20, 7:30, 9:45
CIRCLE CINEMA I, II & III (568-4040)
Cleveland Circle
I: Gilda Live: Sun-Sun. 1:20, 3:20, 5:20, 7:20, 9:20
II: Being There: Sun-Sun. 1:45, 4:30, 7:30, 10
III: Chapter Two: Sun-Sun. 2, 4:40, 7:10, 9:50
CINEMA BROOKLINE (566-0007)
Washington St. at Rte. 9
The Rose: Sun-Sun. 7, 9:30, Sat-Sun. 2, 4:30
COOLIDGE CORNER (734-2500)
290 Harvard St.

I: Love and Death: Sun-Tues. 7:45, Sun. 4:05
Annie Hall: Sun-Tues. 5:45, 9:30, Sun. 2:05
Aguirre, the Wrath of God: Wed-Thurs. 8
Jonah Who Will Be 25 ...: Wed-Thurs. 6, 9:45
Julia of Jim: Fri-Sat. 7:50, Sat. 4:05
400 Blows: Fri-Sat. 6, 9:45, Sat. 2:15
Bedazzled: Sun. 1:50, 5:45, 9:40
McCabe and Mrs. Miller: Sun. 3:35, 7:30
II: Head Over Heels: Sun-Sun. 6:20, 8:10, 10, Sat-Sun. 2:40, 4:30
OFF THE WALL'S Alternative Family Cinema:
Fairy Tale Favorites: Sat-Sun. noon, 1:30

CAMBRIDGE

BATTLE (876-4220)
40 Battle St. near Harvard Square.
Pat and Mike: Sun-Tues. 8, Sun. 4:35
Adam's Rib: Sun-Tues. 6:10, 9:45, Sun. 2:35
Ben Hur: Wed-Fri. 7, 9:20
Philadelphia Story: Sat-Sun. 5:30, 9:40
Man Who Came to Dinner: Sat-Sun. 3:30, 7:30
CENTRAL SQ. CINEMA I & II (864-0428)
425 Mass. Ave.
I: Bedazzled: Sun-Tues. 7:15, 9:30, Sun. 3, 5:10
II: Mr. Hulot's Holiday: Sun-Tues. 5:15, 8:30
Hiroshima Mon Amour: Sun-Tues. 6:45, 10, Sun. 3:45
The Central Sq. Cinema closes for business after April 1. Good-bye and thanks.
FRESH POND CINEMA (547-8800)
Fresh Pond Shopping Center.
I: Star Trek: Sun-Thurs. 7:10, 9:35, Sun. 2, 4:30
Grease: Fri-Sun. Call for times.
II: The Rose: Sun-Sun. 7:15, 9:45, Sat. 2, Sun. 2, 4:30
GALERIA CINEMA (661-3737)
57 Boylston Street
The Rose: Sun-Sun. 1:30, 4, 6:40, 9:15
HARVARD SQUARE (884-4580)
1434 Mass. Ave.
Harold and Maude: Sun. 1, 4:25, 7:55
The Graduate: Sun. 2:35, 6, 9:30
Casablanca: Mon. 1, 4:30, 8:05
Maltese Falcon: Mon. 2:45, 6:15, 9:55
Sweet Away: Tues. noon, 3:55, 7:55
Seven Beauties: Tues. 1:55, 5:50, 9:50



The daring young man is on The Black Stallion.

Selection of Miami: Wed. 2:55, 6:25, 10
The Producers: Thurs. noon, 4, 8:05
Rolling Class: Thurs. 1:30, 5:30, 9:40
China Syndrome: Fri. 3:20, 7:35
Justice for All: Fri. 1:15, 5:25, 9:40
"10": Sat. 2:55, 7:30
New York, New York: Sat. 12:30, 5:55, 9:30
Lawrence of Arabia: Sun. 2:05, 8:10
The Man Who Would Be King: Sun. noon, 5:50
ORSON WELLES I, II & III (868-3600)
1001 Mass. Ave.
I: My Brilliant Career: Sun-Sun. 2, 4, 6, 8, 10
II: To Forget Venice: Sun-Sun. 1:40, 3:45, 6:15, 8:20, 10:20

III: Gizmo: Sun-Sun. 1:30, 3:20, 5:10, 7, 8:45, 10:30

MIDNIGHT MOVIES

The following theaters screen films FRI-SAT on or around midnight. For suburban midnights, see suburban listings.
Allston Cinema: Simon.
Circle Cinema: Gilda Live; Being There; Chapter Two.
Exeter Theater: Rocky Horror Picture Show.
Harvard Square: Kentucky Fried Movie.
Green Wallis: Richard Pryor in Concert; Harder They Come; Gums.

GOOD DEALS

Good deals are subject to change at a moment's notice so check with the theater before taking off.
Academy Newton: \$2 for first show.
Allston Cinema: \$2 for first show of the day, \$1.50 for seniors till 5 pm.
Arlington, Capitol & Nugent: \$1.25 Sun-Thurs., \$1.50 Fri-Sat.
Beacon Studio: \$1.50 all times.
Brattle Theater: \$2.50 before 6 pm, \$1.50 Wed. Discount coupons available.
Cinema Brookline: \$1.50 at all times.
Cleveland Circle: \$2 for first show.
Coolidge Corner: \$2.50 for last show of the night.
Fresh Pond Cinema: \$1.25 all times.
Galeria: \$2 at all times.
Harvard Square: \$1.75 till 6 pm Mon-Fri. (except holidays). \$2.25 at mid-night.
Nickelodeon: Discount coupons available. 5 admissions for \$12.
Off the Wall: Lifetime membership \$5 = permanent \$1 off at all shows. Mon: \$1 off with student ID.
Orson Welles: \$1.50 with a Welles T-shirt Mon-Tues. Discount coupons too.
Peblix: \$1.25 all times.
Somerville, Broadway & Somerville: \$1.25 Sun-Thurs., \$1.50 Fri-Sat.
West Newton: \$1.25 for weekend mat.

FILM SPECIALS

CARPENTER CENTER (495-3251) 24 Quincy St., Camb., screens films each THURS at 5 pm. Tix. \$1.
April 3: "String Bean" and "Mr. Deeds Goes to Town."
CURRENT FEATURE FILMS are screened each FRI at 7:30 and 10 pm at Brandeis, Levin Ballroom, Waltham (647-2167).
FREE. April 11: "Interiors."
THE DETECTIVE PERSONA IN CINEMA is presented each THURS at 6:30 pm at UMass/Harbor Campus, Large Science Aud. (287-1900, ext. 3234). FREE. April 3: "Harper."
THE WESTERN FILM is explored each TUES at 7:30 pm by the American Cinema Society of Camb. at Modern Times Cafe, 134 Hampshire St., Camb. Tix \$2. April 1: "Rancho Notorious."
MASS. COLLEGE OF ART (731-2340), corner of Longwood and Brookline Aves., Boston, presents films each WED at 7:30 pm in room C-9. April 2: "Occurance at Owl Creek Bridge," "La Jette," and "Night and Fog."

FILMS OF JEAN-LUC GODARD are screened each THURS-FRI at 5:30, 7:30, and 9:30 pm and repeated each SUN at 6 and 8 pm at the ICA 955 Boylston St., Boston (266-5152). Admission \$2.
April 3: "Alphaville," April 4: "Pierrot, le Fou."
WATERTOWN PUBLIC LIBRARY, 125 Main St., screens films each FRI at 7 pm. FREE. April 4: no film.
FRIDAY NIGHT AT THE MOVIES presents a series featuring unforgettable characters at 7 and 9 pm at the Blacksmith House, 56 Brattle St., Camb. (547-6789). Admission \$2. April 4: "The Ruling Class."
CHAPLIN REVUE II: THE LATER FILMS are screened each TUES at 7 pm at the Central Sq. Library, 45 Pearl St. FREE. April 1: "Circus."
CITIZEN KANE is presented TUES, April 1 at 7:30 pm at the Parlin Memorial Library, Everett (387-2550). FREE.
ANDROMEDA STRAIN is screened FRI, April 4 at 7:30 pm at the Museum of Science (723-2500). FREE.

Orson Welles Cinemas

1001 Mass. Ave., Cambridge 868-3600
Discount Parking Available

A MOVIE PASS to the first 25 people to correctly answer the following (Mon. between 5 & 5:30 at 868-3603, please): GUMS is a parody of JAWS. What was the most popular movie parody of another movie of all time? Last week's answer: The eighth year.

"My Brilliant Career" sends your spirits soaring!...
...The best film to hit Boston in months! It's witty, charming, literate, understated, and quietly erotic."
—Michael Blowen, BOSTON GLOBE



The breathtaking and haunting story of a free-spirited young maverick (Judy Davis in her dazzling screen debut) who tries to fight her way out of her farm family's poverty and avoid the trap of a "rich" marriage with a young local squire. Based on a classic and "scandalous" 1901 autobiography, MY BRILLIANT CAREER marks the stunning debut of an extraordinary young director, Gillian Armstrong and the "breakthrough" film for the Australian Cinema.
2:00, 4:00, 6:00, 8:00, 10:00

Academy Award Nominee BEST FOREIGN FILM



"A RICH, STIRRING, AND QUITE HEARTENING FILM! IT'S A SINGULAR, REWARDING ACHIEVEMENT!"
—Bruce McCabe, Boston Globe



Franco Brusati's
To Forget Venice

A touching, poignant, and startling film of a successful businessman (Erland Josephson) who returns to his childhood home outside Venice with his young male lover to visit his "aunt", a vivacious, but aging opera singer, her niece (Mariangela Melato), and her niece's female lover. Together as a "family" they try to maintain the illusion that they will remain young forever as they "recapture" the innocence and joy of their childhoods.
1:40, 3:45, 6:15, 8:20, 10:20

"THE MOST FUN I'VE HAD WATCHING A MOVIE IN AGES!"

'GIZMO' IS AN EXTRAORDINARY FILM. IT'S A MARVELOUS 'UP' FOR BOTH KIDS AND ADULTS.
—Bruce McCabe, BOSTON GLOBE

"A VERY FUNNY FILM ABOUT THE FORGOTTEN SIDE OF PROGRESS!"

—Alan Berger, HERALD AMERICAN



A zany, outrageous new comedy of man's reach exceeding his grasp, of daring innovators who were mad enough to do (or at least try) that which cannot be done. A warm, human, and hilarious portrait of eccentricity and imagination as the mother of invention.
1:30, 3:20, 5:10, 7:00, 8:45, 10:30

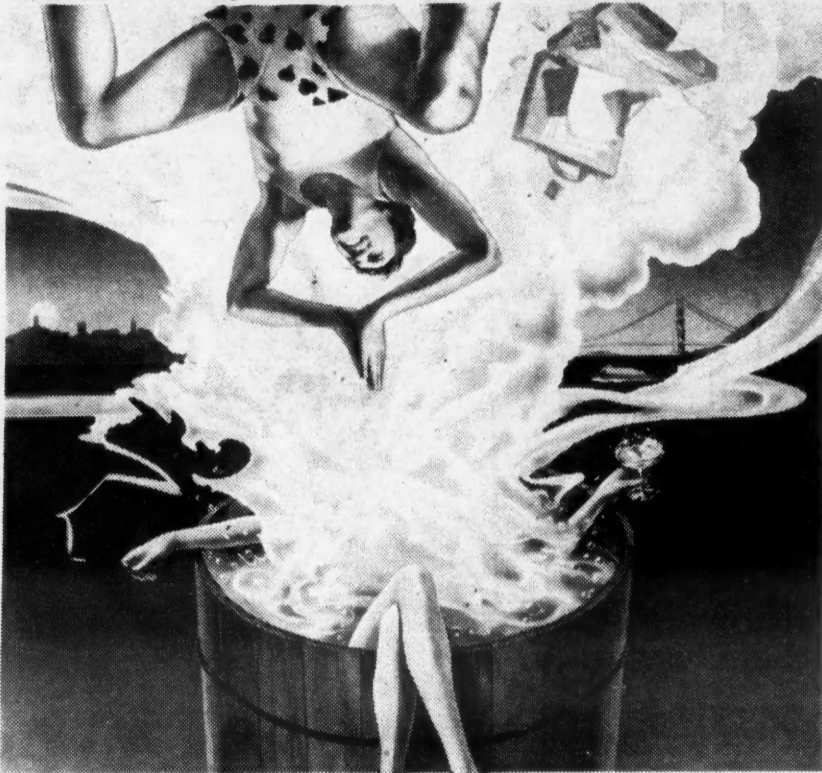
The Late Shows

Fri. & Sat., April 4 & 5 at 12:15

- 1 **GUMS** RATED X No Rain Coats Please
- 2 **RICHARD PRYOR** Filmed Live in Concert
- 3 **THE HARDER THEY COME**

MOVIES

"Honor thy wife, and everyone else's."



SERIAL

PARAMOUNT PICTURES PRESENTS A SIDNEY BECKERMAN PRODUCTION MARTIN MULL TUESDAY WELD SALLY KELLERMAN CHRISTOPHER LEE BILL MACY PETER BONERZ AND TOM SMOTHERS AS SPIKE "SERIAL" MUSIC BY LALO SCHIFRIN LYRICS BY NORMAN GIMBEL SCREENPLAY BY RICH EUSTIS & MICHAEL ELIAS PRODUCED BY SIDNEY BECKERMAN DIRECTED BY BILL PERSKY A PARAMOUNT PICTURE

R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
SACK CINEMA 57 1-2 200 STUART NEAR PARK SQ BOSTON 482-1222
SHOWCASE WOBURN 933-5330 RT. 128 NEAR 93
CHESTNUT HILL GENERAL CINEMA RTE. 9 OF HAMMOND ST. 277-2500
FRAMINGHAM GENERAL CINEMA RTE. 9 SHOPPERS WORLD 235-8020
BRAINTREE GENERAL CINEMA SOUTH SHORE PLAZA 848-1070
DANVERS SACK CINEMA 509-3122 OF LIBERTY TREE MALL

"Rip-roaring comedy"

-Norma McLain Stoop, AFTER DARK

"Fun and pure pleasure to watch!"

-Judith Crist

"A lusty laugh-filled comedy."

-William Wolf, CUE MAGAZINE

"A bawdy and saucy Italian comedy with some outrageous moments. Vitti and Giannini are wonderful together!"
 -Jeffrey Lyons, CBS RADIOWPIX TV

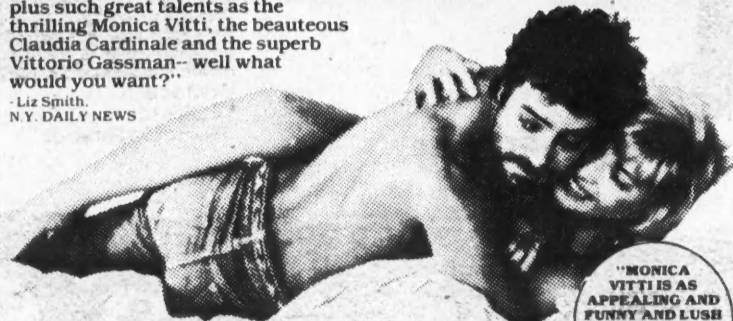
"Perfect to chase the Blahs!"
 Bob Salmaggi, WINS RADIO

"Guaranteed laughter."
 Stewart Klein, WNEW TV

"★ ★ ★ vastly entertaining! If you don't rush to see a movie with Mr. Soulful eyes plus such great talents as the thrilling Monica Vitti, the beautiful Claudia Cardinale and the superb Vittorio Gassman—well what would you want?"
 -Liz Smith, N.Y. DAILY NEWS

In every married man beats the heart of...

The Immortal Bachelor
 A SLAP-HAPPY COMEDY!



Giancarlo Giannini

Monica Vitti Claudia Cardinale Vittorio Gassman

An S.J. International Pictures Release PG

Exclusive Engagement Starts Wednesday April 2

Exeter St. Theatre
 Copley Square, Boston 536-7067
 1:15, 2:55, 4:35, 6:15, 8, 9:45

Suburban cinemas



Melvyn Douglas is a dying tycoon in Being There.

ARLINGTON Capitol (648-4340)
 204 Mass. Ave.
 The Rose: Sun-Sun. 6:45, 9:20, Sun. 4:15
 ARLINGTON, Regent (642-1197)
 7 Medford St.
 Star Trek: Sun-Thurs. 7, 9:15, Sun. 1:15, 4:15
 Grasse: Fri-Sun. 7, 9, Sat. 1:15, Sun. 1:15, 5
 BELMONT, Studio (484-1706)
 376 Trapelo Rd.
 Call for new feature and times.
 BEVERLY, Cabot St. Cinema (927-3677)
 86 Cabot St.
 Le Grand David Magic Show: each Fri-Sun. 3, 8:15
 Serial: Sun-Sun. 1:30, 3:25, 5:10, 7:25, 9:25
 BRAintree, General I-IV (848-1070)
 South Shore Plaza
 I: Serial: Sun-Sun. 1:30, 3:25, 5:10, 7:25, 9:25
 II: Coal Miner's Daughter: Sun-Sun. 1:30, 4:15, 7:20, 9:45
 III: All That Jazz: Sun-Sun. 1:45, 4:20, 7:20, 9:45
 IV: Kramer vs. Kramer: Sun-Sun. 1:15, 3:20, 5:30, 7:40, 9:45
 BROCKTON, General Five (588-5050)
 Westgate Mall
 I: Chapter Two: Sun-Sun. 1:45, 4:20, 7:20, 9:45
 II: Simon: Sun-Thurs. 1:30, 3:30, 5:10, 7:25, 9:35
 Call for new feature: Fri-Sun.
 III: Coal Miner's Daughter: Sun-Sun. 1:30, 1:45, 7:20, 9:45
 IV: Little Miss Marker: Sun-Sun. 1, 3:10, 5:15, 7:30, 9:45
 V: Hide in Plain Sight: Sun-Sun. 1:30, 3:25, 5:10, 7:25, 9:25
 BROCKTON, Sack I-IV (963-1010)
 Route 27
 I: When Time Ran Out: Sun-Sun. 1:30, 3:30, 5:30, 7:45, 9:55
 II: All That Jazz: Sun-Sun. 1:15, 4:15, 7:25, 9:45
 III: Black Stallion: Sun-Sun. 1, 3:10, 5:20, 7:30, 9:45
 IV: Serial: Sun-Sun. 1:15, 3, 5, 7:15, 9:30, Fri-Sat. 11:30 pm
 BURLINGTON, General I-II (272-4410)
 Route 128, exit 42
 I: Kramer vs. Kramer: Sun-Sun. 1:15, 3:20, 5:30, 7:40, 9:45
 II: Little Miss Marker: Sun-Sun. 1, 3:10, 5:15, 7:30, 9:45
 CANTON, Oriental (828-8924)
 636 Washington St.
 Call for feature and times.
 DANVERS, Liberty Tree (777-1818)
 Liberty Tree Mall
 I: Being There: Sun-Sun. 7:30, 9:50, Sat-Sun. 1:30, 4:30
 II: Serial: Sun-Sun. 7:30, 9:30, Sat-Sun. 1:30, 3:30, 5:30
 DANVERS, Sack Six (777-2555 or 593-2100)
 Endicott St.
 I: Hide in Plain Sight: Sun-Sun. 1:30, 3:30, 5:30, 7:30, 9:30, Fri-Sat. 11:30 pm
 II: All That Jazz: Sun-Sun. 1:15, 4:15, 7:15, 9:50
 III: Chapter Two: Sun-Sun. 1:15, 4:15, 7:15, 9:45, Fri-Sat. 11:55 pm
 IV: Coal Miner's Daughter: Sun-Sun. 1:30, 4:30, 7:30, 9:50
 V: When Time Ran Out: Sun-Sun. 1:30, 3:30, 5:30, 7:45, 9:55
 VI: Kramer vs. Kramer: Sun-Sun. 1, 3, 5, 7:25, 9-5, Fri-Sat. 11:30 pm
 DEDHAM, Showcase Eight (326-2100)
 950 Providence St.
 I: When Time Ran Out: Sun-Sun. 1:55, 7:20, 9:55, Sat-Sun. 4:40, Fri-Sat. 12:10 am
 II: Gilda: Sun-Sun. 1:15, 7:25, 9:30, Sat-Sun. 3:15, 5:05, Fri-Sat. 11:25 pm
 III: Being There: Sun-Sun. 1:50, 7:15, 10, Sat-Sun. 4:30, Fri-Sat. 12:20
 IV: Simon: Sun-Sun. 1, 7:35, 9:50, Sat-Sun. 3, 5
 V: Hide in Plain Sight: Sun-Sun. 1:30, 7:40, 9:35, Sat-Sun. 3:30, 5:10, Fri-Sat. 11:30 pm
 VI: Little Darlings: Sun-Sun. 1:30, 7:25, 9:40, Sat-Sun. 3:25, 5:10, Fri-Sat. 11:35 pm
 VII: Chapter Two: Sun-Sun. 1:55, 4:40, 7:25, 9:55, midnight
 VIII: Little Miss Marker: Sun-Sun. 2, 7:20, 9:45, Sat-Sun. 4:30, Fri-Sat. 11:55 pm
 FRAMINGHAM, General I-V (235-8020)
 Route 9, Shopper's World
 I: When Time Ran Out: Sun-Sun. 1:45, 4:20, 7:20, 9:40
 II: Kramer vs. Kramer: Sun-Sun. 1:15, 3:20, 5:30, 7:40, 9:45
 III: Coal Miner's Daughter: Sun-Sun. 1:30, 4:15, 7:20, 9:45
 IV: Little Miss Marker: Sun-Sun. 1, 3:10, 5:15, 7:30, 9:45
 V: Serial: Sun-Sun. 1:30, 3:25, 5:10, 7:25, 9:25
 MAYNARD, Nickelodeon (897-2100)
 19 Summer St.
 I: Robert of Robert: Sun-Tues. 7, 9
 Being There: Wed-Sun. 7, 9
 II: Robert of Robert: Sun-Tues. 7, 9
 Walkabout: Wed-Thurs. 7, 9
 Duck Soup: Fri-Sat. 7
 Coconuts: Fri-Sat. 9:20
 Horsefeathers: Fri-Sat. 8:10
 Rabbi Jacob: Sun. 7
 King of Hearts: Sun. 8:40
 MEDFORD I-III (395-9499)
 36 Salem St.
 I: Small Circle of Friends: Sun-Sun. 7, 9:10
 II: False: Sun-Sun. 7, 8:50
 III: Hide in Plain Sight: Sun-Sun. 6:45, 8:40
 NATICK, Sack Six (653-5005)
 Route 9, opp. Shopper's World
 I: Little Darlings: Sun-Sun. 1:05, 3:05, 5:05, 7:20, 9:30, Fri-Sat. 11:45 pm
 II: Gilda Live: Sun-Sun. 1:30, 3:30, 5:30, 7:30, 9:30, Fri-Sat. 11:30 pm
 III: Hide in Plain Sight: Sun-Sun. 1:45, 3:45, 5:45, 7:45, 9:45
 IV: All That Jazz: Sun-Sun. 1:15, 4:15, 7:15, 9:50
 V: Being There: Sun-Sun. 1:30, 4:30, 7:30, 9:50
 VI: Chapter Two: Sun-Sun. 1:15, 4:15, 7:15, 10, Fri-Sat. midnight
 NEEDHAM, Cinema (444-6060)
 924 Great Plain Ave.
 Call for feature and times.
 NEWTON Academy (332-2524)
 102 Beacon St., Newton Centre
 I: Coal Miner's Daughter: Sun-Sun. 7:15, 9:15, Sat-Sun. 1:15, 3:15, 5:15
 II: Small Circle of Friends: Sun-Sun. 7:30, 9:30, Sat-Sun. 1:30, 3:30, 5:30
 NEWTON, Paramount (965-5530)
 299 Washington St., Newton Corner
 I: Call for feature and times.
 II: Call for feature and times.
 NEWTON, West Cinema (964-6060)
 1296 Washington St., Rte. 16
 I: Star Trek: Sun-Sun. 7, 9:20, Sat-Sun. 2:15
 II: Marriage of Maria Braun: Sun-Sun. 7:05, 9:20, Sat-Sun. 2:15
 III: Electric Horseman: Sun-Thurs. 7, 9:15, Sun. 2:15
 The Europeans: Fri-Sat. Call for times.
 PEABODY, General I-III (599-1310)
 Northshore Shopping Center
 I: Simon: Sun-Sun. 1, 3:10, 5:10, 7:25, 9:35
 II: Gilda: Sun-Sun. 1:30, 3:25, 5:10, 7:25, 9:25
 III: Little Darlings: Sun-Sun. 1:30, 3:25, 5:10, 7:25, 9:25
 RANDOLPH I-II (963-8664)
 Randolph Shopping Center
 I: American Gigolo: Sun-Thurs. 7, 9:30
 The Fog: Fri-Sun. 7, 9:20
 II: Star Trek: Sun-Thurs. 7, 9:20, Sun. 2
 Kramer vs. Kramer: Fri-Sun. 7, 9:15
 SAUGUS, General I-II (321-1345)
 Route 1
 I: Star Trek: Sun-Thurs. 2, 4:35, 7:10, 9:35
 Grasse: Fri-Sun. Call for times.
 II: The Rose: Sun-Sun. 2, 4:30, 7:15, 9:45
 SOMERVILLE, Broadway (625-5316)
 81 Broadway
 Star Trek: Sun-Thurs. 6:45, 9:20, Sun. 1
 The Fog: Fri-Sun. 7:15, 9
 SOMERVILLE, Somerville (625-1081) 50 Davis Sq.
 Star Trek: Sun-Thurs. 6:45, 9:20, Sun. 1, 4:15
 Grasse: Fri-Sun. 7, 9, Sat. 1:15, Sun. 1:15, 5
 STONEHAM, General I-II (438-4050)
 Routes 128 and 28
 I: Coal Miner's Daughter: Sun-Sun. 7:20, 9:45, Sat. 1:30, Sun. 1:30, 4:15
 II: Little Darlings: Sun-Sun. 7:30, 9:30, Sat. 2, Sun. 2, 3:50, 5:40
 WALTHAM, General I-II (890-1064)
 477 Winter St.
 I: Star Trek: Sun-Thurs. 7:10, 9:35, Sun. 2, 4:35
 Grasse: Fri-Sun. Call for times.
 II: The Rose: Sun-Sun. 7:15, 9:45, Sat-Sun. 2, 4:30
 WELLESLEY, Community (235-0047)
 382 Washington St.
 Call for feature and times.
 WINTHROP, Kincaid (846-5562)
 50 Putnam St.
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 WOBURN, Showcase Five (933-5139)
 Main St., Middlesex Capital Park
 I: All That Jazz: Sun-Sun. 1:55, 7:20, 9:55, Sat-Sun. 4:30, Fri-Sat. 12:15 am
 II: Chapter Two: Sun-Sun. 1:40, 4:20, 7:15, 9:55, Fri-Sat. 12:20 am
 III: Gilda Live: Sun-Sun. 1:15, 7:20, 9:30, Sat-Sun. 3:15, 5:05, Fri-Sat. 11:25 pm
 IV: Being There: Sun-Sun. 1:50, 7:15, 10, Sat-Sun. 4:30, Fri-Sat. 12:20
 V: Serial: Sun-Sun. 1:30, 7:25, 9:35, Sat-Sun. 3:30, 5:10, Fri-Sat. 11:30 pm

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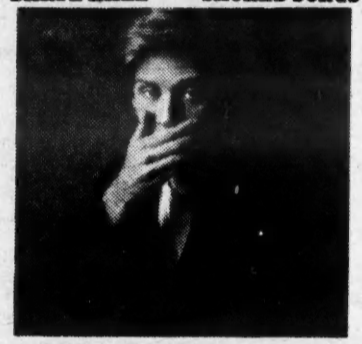
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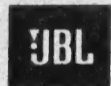
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Film strips

compiled by David Chute



MOVIE OF THE WEEK: Wise Blood (1979). John Huston's film version of Flannery O'Connor's acidulous satiric novel, a chronicle of the career of a Southern evangelist named Hazel Motes (Brad Dourif, at left above) and his crusade for a "Church of Christ Without Christ." The story had been a dream-project of Huston's for years, and he had to scrape the money together from a number of American and European sources. Finally

underway, with the backing of the O'Connor estate (Benedict Fitzgerald, who wrote the screenplay, is the son of the current executor, translator Robert Fitzgerald) the film has a cast that could hardly be bettered: in addition to Dourif, featured players include Harry Dean Stanton (at right above) and Amy Wright. *Opens Wednesday, April 2, at the Nickelodeon.*

A

★★★★ADAM'S RIB (1949). One of the best of the Katharine Hepburn/Spencer Tracy films, directed with George Cukor's inimitable grace. Hepburn and Tracy portray married lawyers arguing opposite sides of a case; the dialogue, by Ruth Gordon and Garson Kanin, is brittle and rapid-fire. Also notable for the screen debuts of four remarkable comic talents: David Wayne, Jean Hagen, Tom Ewell, and Judy Holliday.

Brattle. ★★★★★AGUIRRE, THE WRATH OF GOD (1972). Werner Herzog, the German director of *The Mystery of Kaspar Hauser* and *Even Dwarfs Started Small* (among others), has come up with a haunting, dream-like movie based on the true story of Aguirre the Madman, an underling of conquistador Gonzalo Pizarro who led a small expedition down the Amazon River in search of the golden city of El Dorado. The remarkable Klaus Kinski plays Aguirre; his crooked walk and his bulging eyes give him the look of a predatory bird, and his performance seems less like acting than an attempt to create an icon of undiluted evil. Herzog is a master of the memorable image, and Aguirre's impact is more the result of its visual intensity than of any thematic profundity. An exotic, transfixing film. *Nickelodeon.*

★ALL THAT JAZZ (1979). Bob Fosse's grotesque autobiographical film is self-serving, garishly overdone, and finally wearying. In his story of Joe Gideon (Roy Scheider), a fabulously gifted and successful choreographer-director, Fosse tells us more than we ever wanted to know about himself, from his early-morning bathroom routine to his mistreatment of numberless beautiful and talented women. Photographed by Fellini's great cinematographer, Giuseppe Rotunno, the movie overflows with garish, knuckle-headed fantasy sequences. The backstage and bedroom action is interrupted by cuts to a musty cosmic dressing room, where Scheider coos pious howlers about life, love, and art to a white-draped Jessica Lange (as Lady Death).

And a re-enactment of Fosse's real-life heart attack brings on a lavish musical number (the kitschiest thing on film since *The Wiz*) during which the principals sing "Bye Bye Life" to the tune of the Everly Brothers' "Bye Bye Love." With Ann Reinking, Leland Palmer, and Ben Vereen. *Charles. Chestnut Hill, suburbs.*

★★★★ALPHAVILLE (1965). Jean-Luc Godard turns modern Paris into a chilly city of the not-too-distant future in his sci-fi cum film noir tragicomedy. *Alphaville* seems to find hope amid advancing alienation in human tenderness, but the doubts about the possibility of love that dominated *Pierrot Le Fou* and *Masculine-Feminine* are already creeping in. Eddie Constantine, the battered American expatriate who became a French B-movie icon, plays Lemmy Caution, a special agent hot on the trail of Professor von Braun (Howard Vernon), who rules the Orwellian city by computer. On the way, Caution falls for von Braun's daughter Natasha (Anna Karina), who is desperately trying to remember "the forbidden words" that will save them all. Provocative and sad, this is one of Godard's most visually entrancing and ingeniously constructed movies. Original title: *Tarzan versus IBM. Institute of Contemporary Art.*

★★★THE ANDROMEDA STRAIN (1970). Michael Crichton's authentic-seeming best-seller about a group of scientists' attempts to contain a deadly alien virus becomes an opulently mounted, overlong film by Robert Wise. But the final suspense sequence — a race against the clock, the virus and a nuclear detonation system — is a doozy. With a solid, modest cast: Arthur Hill, David Wayne, James Olson, and Paula Kelly. *Museum of Science.*

B

★★★THE BALLAD OF ORIN (1977). Masahiro Shinoda's stately epic has an uncommonly thick and satisfying texture; it's a movie that sticks to your ribs. It chronicles the wanderings of a blind girl (Shima Iwashita), packed off in childhood to a celibate, quasi-religious sisterhood of sightless musicians, the goze. Focusing on a single crucial year (1918) in Orin's life, a year in which she forms a sustaining, non-sexual bond with an itinerant clogmaker (Yoshiro Harada), the movie uses flashbacks to fill in her past, including explosion from her goze troupe after being seduced and her drift into prostitution. The film makes some mild political and feminist points; the main attraction is the rich, deeply felt nature imagery, and the clear grasp of social context, which hold the scattered episodes together. *Central Square.*

★★★BANDE A PART (1964). aka *Band of Outsiders*. One of Jean-Luc Godard's strangest and most exhilarating early films.

Bande a Part began as a gangster pot-boiler and turned into a poetic reverie on crime, movies, and lost illusions. Three lightheaded cafe companions (Anna Karina, Sami Frey, and Claude Brasseur) talk about the action films they love, act out favorite scenes together, and then move on to real crimes, which they approach in the same playful spirit. The shocks we get when fantasy smashes into reality have a power unmatched until parts of *Bonnie and Clyde. Institute of Contemporary Art.*

★BEING THERE (1979). Photographed in rich, deep colors by Caleb Deschanel (*The Black Stallion*), Hal Ashby's film adaptation of Jerzy Kosinski's short novel is the sort of delicate, almost stately just we expect from European films and almost never see in American ones. Chance, the 50ish hero (Peter Sellers), is a feeble-minded orphan who has worked as a gardener in an enclosed townhouse ever since he can remember. All he knows of the world outside is what he's seen on television. Kosinski's mordant premise is that, in tube-fed America, this utterly vacant soul could be taken for a sage, even a political potentate. Kosinski's jape is resonant, but it's also the movie's only joke: Chance is always overestimated in the same way, whether by a millionaire (Melvyn Douglas), by his wife (Shirley MacLaine), or even by the President of the United States (Jack Warden). He is less a character than a cipher and as a metaphor, he's shoddy and inconsistent. Indeed, we'd hardly care about him at all if it weren't for Sellers, whose apparently affectless performance is really an interplay of a thousand tiny, fleeting emotions. *Paris, suburbs.*

★★★LA BETE HUMAINE (1938). Sequences shot in semi-documentary style on the Paris-Le Havre express train and in the migrant camps of the railroad workers; pioneering, impressionistic uses of sound; and a noble performance by Jean Gabin distinguish the superb, tragic melodrama by the late Jean Renoir. With Simone Simon and Fernand Ledoux. From the novel by Emile Zola. *French Library.*

★★★THE BLACK STALLION (1979). In his first fiction feature, Carroll Ballard brings Walter Farley's classic 1941 children's novel to life in a way that may enrapture grown-ups even more than the toddlers. The story itself — about a boy's love for a wild horse — is so familiar by now that suspense and narrative momentum are out of the question. But what's enchanting about this film is its surface. *The Black Stallion* uses natural beauty to celebrate the adventure of seeing. In Caleb Deschanel's cinematography, the browns, blacks, and sky blues of a Mediterranean island; the glint of coveted gems in a shipboard poker game — all suggest the way adventure feels to a child, to someone who does not yet refer to life as the "daily grind." The opening section, when the stallion and young Alec Ramsey (Kelly Reno) are cast away together, is altogether ravishing; when the film returns to America, some of the wonder is lost, although Mickey Rooney, as an avuncular horse trainer, gives a delightful, carefully observed performance. *Suburbs.*

★★★BLUE COLLAR (1978). The powerful, chillingly pessimistic first film directed by successful screenwriter Paul Schrader (*Taxi Driver*) pounds its points into our heads. Its scenes are short and punchy, harshly lit in blues and greens, and the throbbing rhythm-and-blues score is counterpointed by the noises of an automobile assembly line. The film feels like propaganda, arriving at what Schrader calls "a specific Marxist conclusion." But Richard Pryor, Harvey Keitel, and Yaphet Kotto, playing autoworker buddies who rob their corrupt union, are backed into a financial corner for the standard crime-story reasons: so we'll root for them, even though they're thieves. *Coolidge Corner.*

★★★BOUND FOR GLORY (1976). Derived from Woody Guthrie's 1945 autobiography, Hal Ashby's (*Shampoo, Harold and Maude*) Ashby's careful, anecdotal film is far more successful as a misty evocation of the American West during the Depression than as biography. Cinematographer Haskell Wexler has recreated the '30s with a flair bordering on the visionary, and his almost Biblical picture of the Dust Bowl is dazzling. But Ashby and screenwriter Robert (*Alice Doesn't Live Here Anymore*) Getchell are so intent on anointing Guthrie an American Hero, a sort of Moses of migrant workers, that they end up trivializing him. The fault isn't David Carradine's — his lead per-

- ★★★★ Superb
- ★★★ Good
- ★★ Middling
- ★ Bearable
- A turkey

Films without ratings have not been viewed as we go to press. We intend no judgement of their worth.

formance is warm and convincing as are the excellent supporting turns by Ronny Cox, Melinda Dillon, Gail Strickland and Randy Quaid. *Coolidge Corner.*

C

★LA CAGE AUX FOLLES (1978). A routine comedy of errors, performed in "gay face." The tastelessness is partly redeemed by the accomplished camping of Ugo Tognazzi, who is charming and dignified as the proprietor of a Saint-Tropez nightclub specializing in female impersonation; and of Michel Serrault, yelping joyfully, as the club's flaming-drag-queen headliner (Tognazzi's long-time lover). Edouard Molinaro's gag-fixed farce centers on the chaos that erupts when Tognazzi's son brings the respectable parents of his bride-to-be home to meet Papa. Molinaro never explores the ambiguous central relationships, and he doesn't lend the movie enough speed and wit to work on us all by itself. But at least he puts the performers front and center. *Charles.*

★CASABLANCA (1943). One of Hollywood's luckiest accidents — it nearly starred Ronald Reagan and Ann Sheridan and was allegedly made without a final shooting script — Casablanca seems never to diminish "as time goes by," perhaps because no other film so perfectly captures its World War II, pre-film noir era. The story is little more than a modest spy thriller, albeit with some lovely plot twists ("round up the usual suspects"), but what continues to grip viewers generation after generation is the perfectly modulated pace; whenever it threatens to get tearful, director Michael Curtiz and company turn on the toughness. Humphrey Bogart delivers one of his finest performances as Rick Blaine, at once hardened and idealistic, and Ingrid Bergman undergoes unlikely shifts of sentiment without missing a beat. *Harvard Square, Nickelodeon.*

★CHAPTER TWO (1980). Neil Simon's autobiographical comedy is a story of the Fear of Happiness, in the tradition of *A Man and a Woman*. James Caan frowns his way through the Simonesque role of George Schneider. Schneider is a bestselling novelist wracked with guilt for being able to fall in love again just weeks after his first wife's death and fearful of opening himself to more pain by caring too much about his second wife (Marsha Mason, who is also the second Mrs. Neil Simon). Simon takes the character's anguish much too seriously to make it the butt of any of the jokes, and what emerges is an inadvertent portrait of a stubborn, self-pitying oaf who makes life hell for a perfectly wonderful woman. Robert Moore's guileless direction is a little more tolerable here than in the unspeakable *Murder by Death*, but that isn't saying much. *Cheri, Circle, suburbs.*

★COAL MINER'S DAUGHTER (1980). Director Michael Apted and screenwriter Tom Rickman may not have intended their adaptation of Loretta Lynn's autobiography as a movie extolling marriage, but its best sections — roughly the first hour — are exactly that. Sissy Spacek, as persuasive playing Lynn at 13 as at 30, and her husband, Doolittle (Tommy Lee Jones in a beefy, sly, good-humored portrayal) come from the hills of Kentucky, a pocket of American society that's as remote from current mores as Patagonia; the pristine, nearly legendary setting lets the film depict nuptial bliss without leavening it with contemporary cynicism or schmalz. Almost everything that happens in the hillbilly sections and in the early days of Loretta's musical career is magical. But when Loretta finally gets to the Grand Ole Opry, the movie falls back on the "agony of fame" clichés that we've seen before in countless show biz biographies. And the story of the marriage, which is what holds the movie together, gets lost in the shuffle. *Pi Alley, Academy, suburbs.*

D

★DAYS OF HEAVEN (1978). Terrence Malick's second film (*Badlands* was the first) isn't a masterpiece, but its ambitions and craftsmanship put it on a level few other films even aspire to. The plot is as harsh and strange as a folk tale: three rootless refugees from city squalor (Richard Gere, Brooke Adams, and Linda Manz) call down apocalyptic ruin on terminally ill Texas wheat farmer Sam Shepard. The sharp, airy photography by Nestor Almendros knocks the wind out of you. Each image, no matter how scabrous, is presented with equal detachment, and the people soon shrink to insignificance. The imagery perfectly embodies Malick's neo-Manichean metaphysics; in almost every frame, malignancy and aching beauty coexist. Based on a tale from Genesis, this is the only movie in memory that captures the bleak, incantatory tone of the Old Testament. *Coolidge Corner.*

★THE DEER HUNTER (1978). Michael Cimino's saga of three steelworkers who carry their "one clean shot" notions of manliness from the deer hunt into battle in Vietnam is an utterly satisfying look at how the myth of the American hero was consumed by the war it created. During the first third, in which Cimino creates a spacious portrait of a Russian-American steel town in Pennsylvania, we sense that a hundred lives, an entire universe, are passing before our eyes. And then, in a Vietnam prison camp episode that's one of the most harrowing action sequences in movie history, the game of Russian roulette becomes an apt symbol of the way America's let's-go-in-there-and-clean-out-the-vermin heroism turned into the suicidal gambling of Vietnam. Cimino's command of narrative rhythm is overwhelming (he hits you, drops back, and then bowls you over again) and Robert De Niro's Michael, the deer-hunting hero, has you rooting not just for him, but for American heroism in the abstract. The movie isn't perfect but it's easily the most powerful movie in years, and it embodies a tempered, sadder-but-wiser patriotism. *Coolidge Corner.*

E

★THE ELECTRIC HORSEMAN (1979). This utterly ersatz message movie lives in a world that looks like it's meant to be ours, but isn't quite anybody's. For instance, when was the last time you saw a Barbara Walters-like network reporter (Jane Fonda, natch) covering a corporate convention? Or a Bruce Jenner-like athlete (Robert Redford, as a rodeo star who's just too famous to be true) touring the country to plug breakfast food? Or a race horse (swiped by a wised-

up Redford from the firm that exploits them both) that could outrun a pack of police cars? Sydney Pollack's film does have its deft moments, and Willie Nelson makes pleasant company in his small debut role, but before this film even gets started, there won't be a suspended disbelief in the house. Under the circumstances, not even the vaunted Redford and Fonda can work up any chemistry. *West Newton.*

★EMPIRE OF PASSION (1978). Nagisa Oshima's atmospheric "erotic ghost story," about a pair of peasant adulterers, circa 1895, who are haunted by the ghost of the woman's murdered husband, is not a true sequel to the director's notorious "hard-core art film" *In The Realm of the Senses*. While he treats the sexual encounters in discreetly soft-core fashion this time, Oshima is still peddling his melodramatic notions of lust-as-death-wish. The film's stylistic predecessors are such classic Japanese creepies as *Ugetsu* and *Onibaba*, but while Oshima has come up with a couple of notably eerie and beautiful sequences, the do-nothing ghost (a woefully dull fellow) is little more than a plot device. His only function is to make the murderous lovers fear discovery, which proves an erotic stimulant, prompting them to risk arrest, torture and execution just to be together. With Tatsuya Fuji (from *Realism*) and Kazuko Yoshiyuki, as the lovers. *Nickelodeon.*

★THE EUROPEANS (1979). This adaptation of an early Henry James novel succeeds mainly because director James Ivory has a fine eye for actors. James's story of Boston's strait-laced Wentworth family, which is agitated by a visit from worldly foreign relatives, has been faithfully and perceptively adapted, and its very Jamesian obsession with careful portraiture gives it a somewhat artificial air. But then Lee Remick, as an expatriate American on the lookout for a husband, will flash an amazingly eloquent smile, or Lisa Eichhorn, in an exquisitely nuanced performance as the Wentworths' romantic youngest daughter, will invest the word "boudoir" with all the allure of a forbidden ritual. At moments like these, *The Europeans* comes wonderfully alive. Of the central performers, only Robin Ellis (TV's Ross Poldark) seems stiff and uncertain; Wesley Addy, as the Wentworth patriarch, Helen Stenborg, as the family's invalid mother, and Kristin Griffith (of *Interiors*), as Ellis's sweet, perky sister, are just about perfect. *West Newton.*

F

★FUNE FEMME MARIEE (1964). Jean-Luc Godard's study of one day in the life of a bourgeois marriage is a dizzying grab-bag of techniques: cinema verite interviews, interpolated documentaries, readings from Celine and Racine, views of Dachau and, of course, the three long love scenes composed of disconnected views of body parts. The parts belong to Macha Meril, who has the title role, with Bernard Noel, Philippe Leroy and Roger Leenhardt. *Institute of Contemporary Art.*

★A FORCE OF ONE (1977). Why is this movie a hit? Karate-chopper Chuck Norris, world champ or not, is a tight, dull screen presence, and when he does unfurl his lethal limbs (which isn't often) the all-too-functional fighting style is as cool and limited as he is. At least Bruce Lee brought some balletic showmanship to his exploits. The film is competently directed (by *A Different Story's* Paul Aaron), but the drug-smuggling-cum-revenge-fantasy plot is strictly from TV. With Clu Gulager and Jennifer O'Neill, who sports an unbecoming concentration-camp haircut. *Saxon, suburbs.*

G

GILDA: LIVE (1980). A filmed record of Gilda Radner's recent Broadway revue, mostly recycled bits from *Saturday Night Live*. *Charles, Circle, suburbs.*

★GIZMO! (1980). A good-humored documentary, compiled from archive footage by Howard Smith (*Marjoe*), about unsung inventors and their Rube Goldberg-like creations. The film veers toward cruelty in its treatment of some of the wide-eyed hicks and cheerful exhibitionists on view, and Smith has burdened his film with superfluous narration, slapstick sound effects and — worst of all — gooey folk-rock ditties that accompany each montage. Like any compilation film, *Gizmo!* is uneven, but it's funny at least half the time — about twice as much as your average Hollywood comedy. *Orson Wells.*

★THE GOSPEL ACCORDING TO SAINT MATTHEW (1966). Pier Paolo Pasolini's gritty Marxist version of the life of Jesus is crude and poorly edited, but it also exerts a certain undeniable power. Non-professional actor Enrique Irazoqui gives a bizarre, disconcerting and, in the end, oddly convincing performance as a rough-hewn, emotional Christ, a version of Pasolini's mysterious outsider who comes out of nowhere and without ever seeming to know his own strength, turns people's lives topsy-turvy. Pasolini's hand-held camerawork and stark style lend the film an intimacy that makes even the most familiar acts and miracles something of a revelation. *Harvard-Epworth Church.*

★THE GRADUATE (1967). Mike Nichols's frothy and very popular story of a boy, a girl and a Mrs. Robinson has aged badly; the moony Simon and Garfunkel-backed water sequences, Dustin Hoffman's bumbling (which seemed so perfect way back when) and the sudsy two-lovers-against-the-world plot now seem relics of a more ingenuous age. *Harvard Square.*

GUMS (1975). A skin-flick parody of everyone's favorite fish story. Terri Hall stars, as a mermaid who does not go for the throat. *Orson Wells.*

H

★HAPPY NEW YEAR (1973). It seems odd to speak of an "unjustly neglected" movie by so commercial a director as Claude Lelouch, but *Happy New Year* is just that. Lelouch's famous high-gloss surface feels less glitzy than usual here, partly because the two stars, Francoise Fabian and Lino Ventura, bring sensitivity and depth to an otherwise conventional "bittersweet" romance, and partly because the love story is encased in one of Lelouch's stylish caper plots (this one about a jewel theft). Filmed in Nice. *Coolidge Corner.*

★THE HARDER THEY COME (1973). Jimmy Cliff tries for that pie in the sky above

Shantytown, but he's got too many rivers to cross. The de rigueur reggae picture's cinematic aspects are almost as entrancing as the music. *Orson Wells.*

★HIDE IN PLAIN SIGHT (1980). James Caan's directorial debut, about a beleaguered blue-collar worker (Caan) battling the government to get his children back (his wife's second husband is a sequestered Mafia stoolie) has nothing original to say about official callousness and red tape, but it's redeemed by the intensity of its vision. Caan is playing a sort of Saint Prole, grimly superior to everyone around him, and his romance with a shy schoolteacher (Jill Eikenberry) is *On the Waterfront*-style schmaltz. Still, this is a precise and promising first effort: Caan's depiction of working-class Buffalo is rich and saddening, and he has a nice touch with small, revealing details. *Pi Alley, suburbs.*

★HIROSHIMA MON AMOUR. (1959). One of the seminal works of the New Wave, this is Alain Resnais's rich, abstruse story of a French actress working on an anti-war film in Hiroshima circa 1950 whose love affair with a Japanese architect gives rise to a Proustian whirl of memory and emotion. Its revolutionary narrative techniques, its integration of images of past and present, and its successful exploration of difficult themes assure its place among the classics, as do the fine performances by Eiji Okada and especially Emmanuelle Riva. *Central Square.*

I

THE IMMORTAL BACHELOR (1977). Are Laura Antonelli skin flicks becoming Italy's leading export? Here's the latest, with Giannini rather than Mastroianni (they work on these things in six-month shifts) — yet another soft-focus period sex farce. *Exeter.*

K

★KING OF HEARTS (1967). Philippe De Broca's anti-World War I movie, says that crazy people are really sane and sane people are really crazy, and the proof of this is war. In a French village, abandoned by all except the inhabitants of the local asylum, Scottish doughboy Alan Bates learns bitter lessons that aren't nearly as profound as De Broca thinks they are. With Pierre Brasseur, Jean-Claude Brialy, Genevieve Bujold, and Adolfo Celi. *Nickelodeon.*

★KRAMER VS. KRAMER (1979). A woman leaves her family, her husband and son grow close, and the woman returns demanding custody. The plot of *Kramer vs. Kramer* (derived from Avery Corman's dreadful 1977 bestseller) is as plain as that. But in writer-director Robert Benton's tight, unselfish treatment, it becomes an agonizing search for values, and an utterly convincing testimony to the drama of ordinary lives. As the work-obsessed ad-exec husband, Dustin Hoffman delivers the finest performance of his career, creating a dead-on portrait of American manhood in the crumbling '70s. And Meryl Streep, shunted by the film's structure into an almost villainous role, brings out all the wife's pathos and heroism and nearly succeeds in restoring the moral balance. Even so, the movie tacitly takes sides. Hoffman and seven-year-old Justin Henry (a real actor instead of a kid-star emotion milker) create such an affecting and transfiguring relationship that we can't help hoping it will last. Still, Benton has created something very special: a chamber drama that reveals more about the treacherous shoals on which the tides of the '70s have stranded us than a thousand end-of-the-era pontifications. *Cheri, Chestnut Hill, suburbs.*

L

LITTLE DARLINGS (1980). A new-style teeny-bopper comedy, in which Tatum O'Neal and Krisy McNichol, as summer-camp rivals, compete to see which of them can lose her virginity first. Written by Kim Peck and Dalene Young, and directed by Ronald Maxwell. See review in this issue. *Cinema 57, Allston, suburbs.*

LITTLE MISS MARKER (1980). Filmed three times already, this is Damon Runyon's durable chestnut about a hard-luck bookie who accepts a five-year-old girl as a "marker" on a debt. Walter Matthau plays bookie Sorrowful Jones, the role essayed by Adolphe Menjou in the 1934 Shirley Temple version, and by Bob Hope in the 1949 remake. Julie Andrews is an heiress drawn into the gangster milieu, and newcomer Sara Stimson (who has the cutest little nose you've ever seen) is "The Kid." With Tony Curtis, who played Sorrowful Jones in 1963's *40 Pounds of Trouble*. Written and directed by veteran scenarist Walter Bernstein (*Fall-Safe, The Front, Yanks*). See review in this issue. *Beacon Hill, suburbs.*

M

★THE MAGIC ANIMATION OF HARRY SMITH. Legendary avant-garde animator Harry Smith, mixing drug dreams with the cabala and brain research with clippings from underwear ads, creates mystical realms in which surrealism and a highly codified hermetic knowledge intersect. The 50-minute *Heaven and Earth Magic Feature* creates an animated parallel to Max Ernst's collage novels. Skeletons, heads, bric-a-brac, and odd furnishings take on a dreamlike significance, becoming ominous, absurd, powerful. The other film on this program, "Mirror Animations," which is set to Theonious Monk's "Misterioso," is one of Smith's most entertaining and accessible works. These films are a must for anyone interested in animation or the avant-garde. *Center Screen at the Carpenter Center.*

★THE MALTESE FALCON (1941). John Huston's first film, and perhaps his best, is the quintessential detective film noir and the finest of the five versions (counting spoofs) of the Dashiell Hammett novel. Huston wrote the dark, acerbic screenplay and directed with style and an unerring pace. Humphrey Bogart, as Sam Spade, turned in one of his finest performances, the first to introduce the arsenal of tough-but-sentimental characteristics that made "Bogie" an imperishable screen persona. Almost equally exciting are the masterful portrayals by Sidney Greenstreet, Peter Lorre, Mary Astor, and Elisha Cooke of the gallery of rogues searching for the black statuette that may be worth millions. *Harvard Square.*

Continued on page 22

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The Resurrection of Bronco Billy (1970) by John Carpenter ("The Fog", "Halloween") An out-of-place cowboy who longs for the "old" West!

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Frank Film (1973) Fantastic, mile-a-minute animation by Caroline & Frank Mouris!

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Continued from page 21

★★★★THE MAN WHO CAME TO DINNER (1941). Although slightly stage-bound, this is one of the funniest and most literate of the screwball comedies, and it's graced by a superb cast. Monty Woolley earned himself a place in the comic pantheon with his performance as Sheridan Whiteside, the acidulous broadcaster (based on Alexander Woolcott) whom an accident confines to an average midwestern home, which he proceeds to turn into a cross between a high-society shindig and a bad night at the zoo. Whiteside is a name-dropper and a master of invective, comparing his friends to everyone from Zasu Pitts to Madame Butterfly. With Bette

Davis, Ann Sheridan, and Jimmy Durante. **Brattle.**
★★★★THE MARRIAGE OF MARIA BRAUN (1979). Rainer Werner Fassbinder's film is an epic comedy charting the parallel obsessions of a woman and a nation in the post-war years of the German Economic Miracle. Swift, assured, and economical, it's clearly the work of a cinematic master. Fassbinder hasn't toned down his elaborate style, but this time the astringent wit, the framing devices, and the waltzing camera work have been harnessed to a superb story (and an outstanding screenplay by Peter Marthesheimer and Pea Froehlich). Hanna Schygulla is Maria, a woman who devotes her life — with a ruthlessness that

seems at once terrifying and utterly innocent — to the husband she hardly knows, mostly because nothing has come along to dispel her devotion. And if Fassbinder's Germany seems hideous at times, Schygulla — who in this film represents her fatherland — is never less than mesmerizing. **West Newton.**
★★★★MR. HULOT'S HOLIDAY (1953). The first of Jacques Tati's Hulot films is still the best because it maintains the balance between Tati's complex, graceful gags and his preoccupation with the aridity of modern life. Tati so hates the urban milieu that when he brings the oddly inhuman Hulot to the city, in *Playtime* and *Traffic*, the effect is deadening. Almost devoid of dialogue, the

film sports some great sequences and a touch of nostalgia sorely missed in Tati's later work. **Central Square.**
★★★★MY BRILLIANT CAREER (1979). A gifted Australian director named Gillian Armstrong, working from an autobiographical 1897 novel, has produced an uneasy but consistently engaging mixture of romantic comedy and feminist uplift. The central romance, pitting an enflamed and frustrated country girl (the radiant Judy Davis) against a laconic gentleman farmer (Sam Neill) who seems an ideal mate for her, is undercut by her simmering desire to write. The career vs. marriage conflict seems trumped up here, since the alternatives to marriage are very bleak, indeed; and it sours our pleas-

ure. Still, Armstrong is a very sharp-eyed director, with a crisp sense of pace and character than any of her colleagues down- under. This is a brisk, enjoyable movie, with some wonderful supporting performances: especially Pat Kennedy's, as an elderly spinster aunt who is an earlier type of "free woman," and Robert Grubb's, as Davis's first suitor, a raging wit who bears down upon her, glassy eyes gleam, like a coke-fiend Bertie Wooster stranded in the out-back. **Orson Welles.**

N

★NIJINSKY (1980). Herbert Ross's stillborn film is about one of the most celebrated dancers and choreographers of this century, a man whose life was as dramatic as his art. Unfortunately, it's a thick, lumpy affair, smothered by decor and stiffness, and by a peculiar mixture of awe and contempt for its subject. Set in 1912 and 1913, the movie parades ever so slowly from one opulent setting to another, and famous names and brief snatches of famous dances are sprinkled on the procession like confetti. What little dancing there is has been betrayed; revolutionary works like *L'Après-Midi d'un Faune* and *Le Sacre du Printemps* are treated as an off-shoot of Nijinsky's weird sex life. The philistines may not understand ballet, the logic behind this movie runs, but sex they understand. The film's claim (which is simplistic and inaccurate) is that Nijinsky (George de la Pena) was a homosexual who went crazy when he married Romola de Pulsy (Leslie Browne) and she tried to "make him into something that he isn't." As Serge Diaghilev, the impresario of the Ballets Russes and Nijinsky's mentor-lover, Alan Bates captures the man's pride and stature but never gets inside his passions. And how could he, when Hugh Wheeler's script stuffs his mouth with so many gnomish pronouncements on life and art? *Nijinsky* not only botches a marvelous subject, it rubs our noses in its failure. **Charles.**
★THE NINTH CONFIGURATION (1980). William Peter Blatty, author of *The Exorcist*, has turned movie writer-director and fast-ioned a gonzo religious parable from some very unlikely elements: a loony bin in a transplanted German castle, a group of psychotic Vietnam veterans who like to dress up in funny clothes, and a chief psychiatrist (Stacy Keach, in a truly execrable performance) who is actually a mass murderer with a split personality. If you can take the visual ugliness and the misanthropy, this is actually one of the juiciest howlers to come down the pike in years. One has to go back to 1989, to *Can Hieronymus Merkin Ever Forget Mercy Humppe and Find True Happiness?*, for an adequate comparison. With Scott Wilson and Neville Brand, Jason Miller is the inmate who is restaging Shakespeare's plays for a cast composed entirely of dogs (with Hamlet played by a Great Dane). **Exeter.**
★THE OSCAR SHORTS—THE 1950s. Although varying widely in interest and value, this selection of prize-winners from the '50s is full of bizarre surprises and minor classics. Take special note of the innovative animations of John Hubley (*"Moonbird"*) and Norman McLaren (the pixilated *"Neighbors"*). It's a lot like flipping through an old magazine for period fashions, fads and novelties; once in a while you find a half-forgotten gem staring you in the face. **Off the Wall at Where's Boston?**
THE OSCAR SHORTS — THE 1960s AND 1970s. A mixed bag of winners from the last two decades. The '60s show includes such notables as Robert Enrico's haunting *"Occurrence at Owl Creek Bridge"* (1963), from the Ambrose Bierce short story, Gene Deitch's *"Munro"* (1960), based on Jules Feiffer's cartoon about a four-year-old boy accidentally drafted into the army, and Friz Freleng's *"Pink Pink"* (1964), the first of the Pink Panther shorts. From the '70s: a student film by John Carpenter (*Halloween, The Fog*), the live-action *"Resurrection of Bronco Billy"* (1970), with Johnny Crawford as a maladjusted cowboy; and *"Frank Film"* (1973), Frank Mouris's comic autobiography, told in collage animation. **Off the Wall at Where's Boston?**

P

★★★★PAT AND MIKE (1952). This gets our vote for the best of the Katharine Hepburn/Spencer Tracy films — as well as for the best screenwriting effort by Garson Kanin and his wife Ruth Gordon. Hepburn plays a golf pro unappreciated by her stolid blond boyfriend, and Tracy is the sports promoter who manages her. At first he treats her like a prize mare, but this is what she needs: coddling, stroking, care, and admiration. Love ensues, naturally, but it's almost unphysical, more a joyous mutual admiration. We're surprised it hasn't found a cult following among feminists: its plot could be summed up in a phrase, "Behind every great woman is a good man." None of this should obscure the fact that the film is uproariously funny, gracefully directed by George Cukor, and full of pungent supporting performances, especially Aldo Ray's as a dimwitted pugilist. "There's not much meat on her, but what's there is cherce." **Brattle**

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Apr. 2 Wed.	Wife-Mistress • Seduction of Mimi	1:00-4:30-8:05 2:55-6:25-10:00	Apr. 30 Wed.	All the President's Men The Candidate	12:00-4:15-8:30 2:20-6:35
Apr. 3 Thur.	The Producers Ruling Class	12:00-4:00-8:05 1:30-5:30-9:40	May 1 Thur.	Robert Et Robert Take the Money and Run	1:00-4:20-7:45 2:50-6:10-9:35
Apr. 4 Fri.	China Syndrome Justice For All	3:20-7:35 1:15-5:25-9:40	May 2 Fri.	Norma Rae Unmarried Woman	3:40-7:50 1:30-5:40-9:50
MIDNITE		Fri.-Sat. Apr. 4-5 Kentucky Fried Movie		MIDNITE	
MIDNITE		Fri.-Sat. May 2-3 Kentucky Fried Movie		MIDNITE	
Apr. 5 Sat.	"10" New York, New York	2:55-7:30 12:30-5:55-9:30	May 3 Sat.	Harold & Maude The Graduate	1:00-4:25-8:00 2:35-6:00-9:35
Apr. 6 Sun.	Lawrence of Arabia The Man Who Would Be King	2:05-8:10 12:00-5:50	May 4 Sun.	Electric Horseman The Way We Were	3:35-7:45 1:30-5:40-9:50
Apr. 7 Mon.	Tree of Wooden Clogs Orchestra Rehearsals	3:15-7:55 2:00-6:35	May 5 Mon.	Get Out Your Handkerchiefs Morgan	12:30-4:05-7:50 2:25-6:00-9:45
Apr. 8 Tue.	To Have and to Have Not The Big Sleep	12:30-4:10-8:00 2:15-5:55-9:45	May 6 Tue.	Peppermint Soda Don't Cry With Your Mouth Full	12:30-4:10-7:55 2:10-5:50-9:35
Apr. 9 Wed.	The Badlands Bonnie and Clyde	12:30-4:05-7:45 2:10-5:45-9:25	May 7 Wed.	"10" Shampoo	12:00-3:50-7:50 1:55-5:50-9:50
Apr. 10 Thur.	Nashville Play It Again, Sam	3:30-7:50 2:00-6:15-10:30	May 8 Thur.	Walkabout Bulch Cassidy & Sundance Kid	12:30-4:05-7:45 2:10-5:45-9:25
Apr. 11 Fri.	Electric Horseman Network	3:20-7:35 1:15-5:25-9:45	May 9 Fri.	Coconuts (1929) Horsefeathers (1932) Duck Soup (1933)	3:00-7:15 12:30-4:40-8:55 1:45-5:55-10:10
MIDNITE		Fri.-Sat. Apr. 11-12 Dawn of the Dead		MIDNITE	
MIDNITE		Fri.-Sat. May 9-10 Erotic NY Film Festival		MIDNITE	
Apr. 12 Sat.	Star Trek Barbarella	12:00-4:00-8:00 2:15-6:15-10:15	May 10 Sat.	The Jerk The Front	1:35-4:50-8:15 12:00-3:10-6:30
Apr. 13 Sun.	Death in Venice The Damned	2:40-7:40 4:55-9:55	May 11 Sun.	Camelot Auntie Mame	2:30-7:45 12:00-5:10
Apr. 14 Mon.	Carnal Knowledge Five Easy Pieces	1:00-4:20-7:50 2:40-6:05-9:35	May 12 Mon.	Last Tango in Paris The Story of "O"	12:00-3:50-7:45 2:10-6:00-9:55
Apr. 15 Tue.	The Onion Field Taxi Driver	12:00-4:05-8:15 2:10-6:15-10:25	May 13 Tue.	Rape of Love Strawdogs	12:00-4:00-8:05 2:00-6:00-10:05
Apr. 16 Wed.	Animal House Slaughter House Five	12:30-4:15-8:05 2:25-6:10-10:00	May 14 Wed.	Fellini Satyricon Fellini's Roma	3:30-7:50 1:30-5:40-10:00
Apr. 17 Thur.	Starting Over Heaven Can Wait	12:30-4:05-8:00 2:20-6:05-9:55	May 15 Thur.	Bread & Chocolate A Man & A Woman	12:30-4:10-7:55 2:25-6:05-9:55
Apr. 18 Fri.	Magical Mystery Tour Yellow Submarine Let It Be	12:00-3:55-7:55 1:00-4:55-8:55 2:30-6:25-10:25	May 16 Fri.	Breaking Away Paper Chase	12:30-4:05-7:45 2:10-5:45-9:30
MIDNITE		Fri.-Sat. Apr. 18-19 The First Nudie Musical		MIDNITE	
MIDNITE		Fri.-Sat. May 16-17 The Jimi Hendrix Story		MIDNITE	
Apr. 19 Sat.	Annie Hall Love & Death Bananas	2:55-7:35 12:00-4:35-9:10 1:30-6:05-10:35	May 17 Sat.	The Rose Cabaret	2:55-7:30 12:45-5:15-9:45
Apr. 20 Sun.	Clockwork Orange Mean Streets	3:25-7:45 1:30-5:45-10:10	May 18 Sun.	A Man For All Seasons Lion In Winter	2:50-7:40 12:30-5:10-10:00
Apr. 21 Mon.	The Life of Brian Monty Python & the Holy Grail	1:35-4:45-8:00 12:00-3:10-6:20-9:35	May 19 Mon.	American Gigolo Looking for Mr. Goodbar	3:25-7:55 1:00-5:25-9:55
Apr. 22 Tue.	1941 Sgt. Pepper's . . . Band	12:00-4:10-8:30 2:05-6:15-10:35	May 20 Tue.	Emmanuelle Shampoo	1:00-4:30-8:05 2:35-6:05-9:45
Apr. 23 Wed.	Fiddler on the Roof West Side Story	2:15-7:35 4:50-10:05	May 21 Wed.	The King of Hearts The Mouse That Roared	1:00-4:15-7:40 2:45-6:05-9:25
Apr. 24 Thur.	The Wizard of Oz Singing in the Rain	12:30-4:05-7:45 2:15-5:50-9:35	May 22 Thur.	Swept Away Seven Beauties	12:00-3:55-7:55 1:55-5:50-9:50
Apr. 25 Fri.	The King of Hearts The Mouse That Roared	1:00-4:15-7:40 2:45-6:05-9:25	May 23 Fri.	Annie Hall Love & Death Bananas	2:55-7:35 12:00-4:35-9:10 1:30-6:05-10:35
MIDNITE		Fri.-Sat. Apr. 25-26 Sextette		MIDNITE	
MIDNITE		Fri.-Sat. May 23-24 Shame of the Jungle		MIDNITE	
Apr. 26 Sat.	Hair The Last Waltz	3:15-7:30 1:15-5:20-9:35	May 24 Sat.	The Life of Brian Jabberwocky	1:00-4:25-7:55 2:35-6:00-9:35
Apr. 27 Sun.	Casablanca The Maltese Falcon	1:00-4:30-8:05 2:45-6:15-9:55	May 25 Sun.	Breaking Away Next Stop Greenwich Village	1:00-4:35-8:15 2:40-6:15-9:55
Apr. 28 Mon.	Deer Hunter Coming Home	2:15-7:55 12:00-5:35	May 26 Mon.	Women in Love Sunday, Bloody Sunday	3:25-7:45 1:30-5:40-10:00
Apr. 29 Tue.	Days of Heaven Bound for Glory	3:30-7:50 1:00-5:10-9:30	May 27 Tue.	Casablanca Maltese Falcon	1:00-4:30-8:05 2:45-6:15-9:55

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★★★PEPPERMINT SODA (1977). French filmmaker Diane Kurys, in her slight but extremely deft and funny first film, evokes the awkward years of adolescence with affectionate irony and a keen eye for detail. Set in 1963, the film is nostalgic not for a historical period but for a personal one. It's about girlhood, any girlhood. Kurys's kids, 13-year-old Anne Weber (a wonderful actress named Eleonore Klarwein) and her 15-year-old sister Frederique (Odile Michel) — are utterly unexceptional, and therefore ring true. The movie doesn't really have a plot; it's the sort of desultory journal a lazy but perceptive teenage diarist might keep; pages are missing and none of the entries is much more than a paragraph long. But there's so much background, so much life around the edges of the frame, that the whole film seems more than the sum of its snippets. *Coalidge Corner*.

★★★THE PHILADELPHIA STORY (1940). The perfect sophisticated romantic comedy, probably never equaled. George Cukor's direction of Philip Barry's comedy of manners is extremely deft; his timing and pacing are almost awesome. However, what is perhaps most memorable about the film is its trio of virtuoso performances: James Stewart as the gossip columnist trying not to get into his story over his head, Cary Grant as C.K. Dexter Haven, the divorced husband who just keeps hanging around, and Katharine Hepburn as the society girl everyone's after. *Brattle*.

★★★PIERROT LE FOU (1965). Jean-Luc Godard's magnificent existentialist tragedy. Superficially, it's the cock-eyed, rambling story of Ferdinand (Jean-Paul Belmondo) and the woman he loves but can never communicate with: Marianne (Anna Karina). The film follows these two from a Paris characterized by appalling parties and TV-commercial conversations to the wild seacoast of the South, where they find gangsters, betrayal, poverty, and death. In this film, Godard stretched the medium as he had never done before, quoting maniacally from Celine, Rimbaud, Joyce, and Proust and invoking Velasquez and Auguste Renoir. The film becomes a tortured examination of the struggle to know what one feels without having to resort to the inadequacies of language. Funny, heartbreaking, and cold in a way that stings, *Pierrot* is a masterpiece that seems painfully aware of the impossibility of creating masterpieces. *Institute of Contemporary Art*.

R

★★★RANCHO NOTORIOUS (1952). Fritz Lang's enthralling mystery-western. Arthur Kennedy plays a cowboy whose search for his fiancée's murderer leads him to the hideout of Jose Ferrer, a cunning gambler, and Mariene Dietrich, a most beguiling dance-hall queen. With colorful supporting performances by such sturdy character actors as Jack Elam, Lloyd Gough, Gloria Henry, and George (Superman) Reeves. *American Cinema Society at the Modern Times Cafe*.

★★★RICHARD PRYOR — LIVE IN CONCERT (1979). This film of stage performance — Pryor's one-man stand-up act — has dozens of plots, innumerable characters and more laughs than any movie in memory. There are torrid sex scenes, shoot-outs, even conversations with talking dogs. Richard Pryor is a jive-talking Proteus. Before your eyes he turns into a horny monkey, his own grandmother, a miniature horse, a dog, and then a different breed of dog — and you can tell the breeds apart. Pryor is an original whose profanity springs from a heartfelt search for truth — truth that's ordinarily too intimate and embarrassing to surface in our language and thinking. He digs away at double talk and euphemism, the better to unearth buried experience. One comes away convinced that his comedy is fueled by fear and even hatred; yet in exorcising his own demons Richard Pryor liberates us, too. *Orson Welles*.

★THE ROCKY HORROR PICTURE SHOW (1976). A second-rate rock revue, mixing homosexuality, camp sadism, and spoofs of old horror movies. The adaptation of the London stage hit about a square couple in the clutches of kinky Dr. Frank'n'furter has become a cult item all over the country. Our warped readers are hereby advised that it's far too tame and far too clumsy to measure up to their fantasies. However the film's audiences are something else. Starring Tim Curry, with Richard O'Brien, Barry Bostwick and Susan Sarandon. Directed by Jim Sherman. *Exeter*.

★★THE ROSE (1979). Mark Rydell's film, about a doomed rock singer very like Janis Joplin (Bette Midler), is a howling nightmare of rock 'n' roll life that delivers all the familiar cliches about success and self-destruction, sometimes piling them three or four deep. But it holds us nevertheless. Midler, in her surprisingly effective film debut, hasn't yet developed techniques for protecting herself on screen; her all-out performance is sordid, freakish, hypnotically ugly. Still, she has extraordinary conviction, and the movie, too, leaps over its own failures, winding up closer to the way life feels on the rock trail than any fiction film ever has. *Fresh Pond, Galeria, suburbs*.

S

SERIAL (1980). Bill Persky directed this film version of the Cyra McFadden bestseller about life in ultra-mellow Marin County, California. With Martin Mull, Tuesday Weld, Tom Smothers and Christopher Lee. See review in this issue. *Cinema 57, Chestnut Hill, suburbs*.

★★SEVEN BEAUTIES (1975). Giancarlo Giannini plays a macho Italian whom the horrors of life in a concentration camp force to consider whether mere survival isn't enough, especially in a world turned topsy-turvy by war, sex, and Lina Wertmuller's somewhat numbing cinematic pyrotechnics. Though this is her most technically accomplished film, it is not her best, and the tale suffers from a surfeit of effects. A sub-plot about Giannini's courtship of a monstrous lady commandant is affecting in a grotesque sort of way, but several of the other interlarded vignettes — the cute cut-up of a murdered pimp, for instance, or Fernando Rey's showy death by latrine — seem meretricious and unnecessarily gross. *Harvard Square*.

★SIMON (1980). Flipped-out scientist brainwash a neurotic psychology professor (Alan Arkin) into the belief that he's an extraterrestrial with a mission to save the world — but the only things he can think to save it from are hot-air hand-driers and ketchup in

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SERIAL R

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PLAIN SIGHT R

A Small Circle Of Friends

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PETER SELLERS **BEING THERE** PG

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Gilda R

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Continued on page 24

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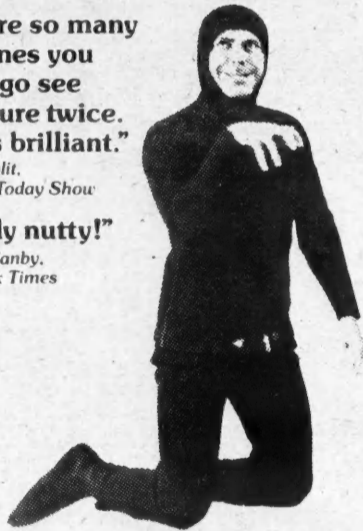
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Apr. 3 Thur.	The Producers Ruling Class	12:00-4:00-8:05 1:30-5:30-9:40
Apr. 4 Fri.	China Syndrome Justice For All	3:20-7:35 1:15-5:25-9:40
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WHEN TIME RAN OUT...	Chapter Two	ALL THAT JAZZ	Black Stallion
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GILDA LIVE	ALL THAT JAZZ	MARTIN MULL SERIAL	James Caan PG Chapter Two	PETER SELLERS PG BEING THERE
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Please Call Theatre For Screen Times

Continued from page 23
little plastic envelopes. This first solo comedy by Marshall Brickman, Woody Allen's frequent collaborator, has gloss and style and a baker's dozen laugh-out-loud sequences. It might even work, if it stuck with its initial premise. But when the focus shifts from Simon's effect on the world, to the effects of fame on Simon, we lose track of what the movie is supposed to be about. With Madeline Kahn, William Finley, and a wonderful, feverish mouse of an actor named Max Wright, as a "media consultant," *Beacon Hill, Allston.*

●A SMALL CIRCLE OF FRIENDS (1980). Rob Cohen's romantic-triangle movie, set at Harvard in the storm-tossed '60s, is about as banal a portrait of college life as you could imagine. Buried beneath the smarmy surface are some interesting ideas about the political upheavals of the period; but they're treated so schematically by Cohen and screenwriter Ezra Sacks that they come out looking like scenes from a '60s travelogue. Our three tour guides portray characters who are little more than collections of adjectives: Budding journalist Brad Davis is Spunky, Imaginative, Outspoken; art major Karen Allen is Sensitive, Loving, Disarmingly Straightforward; and pre-med student Jameson Parker is Unadventurous, Thoughtful, and Kind. We wait through the whole movie — and most of a decade — for Allen to decide between Excitement (Davis) and Contentment (Parker), while the movie turns into *Jules and Jim Go to College, Academy, suburbs.*

●STAR TREK — THE MOTION PICTURE (1979). Loyal Trekkies should feel embarrassed and even betrayed by the sluggish, silly movie that producer Gene Roddenberry and director Robert Wise have crafted from their favorite television show. The wit and fellow-feeling of the original have been replaced by a sort of turgid awe. And the entire original cast appears to have been drained of energy by the rampaging special effects, which tyrannize the film at the expense of plot, character, and momentum. Some of the effects are entrancing, but most go on and on for unconscionable periods. *Star Trek* is the ultimate stoned trip: two-and-a-quarter-hours of nifty stuff to gawk at. But there's less humanity in the entire movie than in most TV commercials. *Fresh Pond, suburbs.*

THE STARS ARE BEAUTIFUL. Avant-garde filmmaker Stan Brakhage makes a rare Boston area appearance to introduce a program of recent films, including the aptly titled "Nightmare Series." In some ways, Brakhage is the archetypal "personal," non-narrative moviemaker, a tireless explorer of his own private cinematic world and language. *Center Screen at the Carpenter Center.*

★★SWEEP AWAY... BY AN UNUSUAL DESTINY IN THE BLUE SEA OF AUGUST (1975). Lina Wertmüller's provocative fable of a wealthy shrew and the communist deckhand she keeps under her thumb until, finding themselves marooned on a desert isle, they undergo a revolutionary switcheroo. Lionized by some and lambasted by others, this off-misunderstood fantasy is neither the sexist manifesto nor the breathy romance it's variously been made out to be. Wertmüller's game of sexual politics is played very tongue-in-cheek, and Giancarlo Giannini and Mariangela Melato give fine, ironic performances. *Harvard Square.*

●TO FORGET VENICE (1979). Pretentious and banal, this dismal Italian import embodies almost everything that people don't like about foreign movies. Its central quintet of lost souls — two homosexual couples, one male, one female, and their surrogate aunt, a dying opera diva — is as gloomy a group of arrested juveniles as ever haunted an art-house. They're forever conjuring up memories, in which they stand and gaze in awe at their childhood selves, but there's no richness, no connection with the present, in their remembrances. And so director Franco Brusati (*Bread and Chocolate*) tries to pump in some artificial life, employing a flock of hoary "lyrical" devices: arias that serve as musical mottos; whirling camera movements that lead nowhere; symbols that elicit only giggles. This wins our Faces of Love Award for the worst "art film" of 1980 — so far. With Mariangela Melato and Erland Josephson. *Orson Welles.*

WHEN TIME RAN OUT (1980). Warner Brothers was so nervous about this new Irwin Allen disaster film, it's said, that they changed the title from *The Day the World Ended*, which is at least succinct, to the present moniker, which means exactly nothing. But who are we to second-guess the leading businessmen in Hollywood? The film is set on a remote Pacific island and shows what happens when wild-cat oilman Paul Newman sinks his drill into something... strange. With Jacqueline Bisset, William Holden, Red Buttons, Burgess Meredith, Ernest Borgnine, James Franciscus and an actress named Gayle Kananokalapontigay. *Beacon Hill, suburbs.*

WINDOWS (1980). Cinematographer Gordon Willis (*The Godfather, Manhattan*) makes his directorial debut with a lurid psychotriller. Talia Shire stars, as a timid New Yorker menaced by crazed lesbian Elizabeth Ashley. *Saxon, suburbs.*

THE WRONG MOVE (1975). The Boston premiere of German director Wim Wenders's updated version of Goethe's novel *Wilhelm Meister's Apprenticeship*. The novel is the story of Meister's wanderings and education, both secretly manipulated by a Freemason-ish group of instructors. Peter Handke (*The Left-Handed Woman*) wrote the screenplay. With Rudiger Vogler and Hanna Schygulla (*The Marriage of Maria Braun*). *Center Screen at the Carpenter Center.*

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Play by play

compiled by John Engstrom

AN AUTOGRAPHED COPY. Staged reading of a new play by John Crabtree. At the Newton Arts Center, 61 Washington Park, Newtonville (964-3424). Curtain is at 7 p.m. Sunday, March 30. Tix free, \$1.50 donation requested.

ANNIE. Harold Gray's famous comic strip, transmuted by Broadway craftsmanship into a monument of kitsch, with 10 (count 'em) lavish sets, a chorus of dancing moppets, live dogs, Christmas, and Norman Rockwell tableaux. With its mindless optimism and political naivete, this is not a show for cynics; but its professionalism and sheerchutzpah allow one to feel good without feeling foolish. At the Colonial Theater, 106 Boylston Street, Boston (426-9366), through April 26. Curtain is at 8 p.m. Tuesday through Saturday, with matinees on Wednesday and Saturday at 2 p.m. and Sunday at 3 p.m. Tix \$11-\$20.

ANTIGONE. Sophocles's classic tragedy. At the Lyric Stage, 54 Charles Street, Boston (742-8703), April 2 through May 10. Curtain is at 8 p.m. Wednesday through Friday, at 5 and 8:30 p.m. Saturday. Tix \$4.50-\$6.50.

ROSS BICKFORD'S COMEDY CAB. A comedy showcase revue presented at Chatham's Corner Restaurant and Lounge, 6 Commercial Street, Boston. (926-0188, 354-1724), Thursday at 9:30 p.m. Also Saturday at 9 and 11 p.m., and Sunday (open-mike night) at 9:30 p.m. at Crossroads Restaurant and Pub, 495 Beacon Street, Boston. Tix \$1-\$3.

THE COMEDY CONNECTION. Billed as Boston's foremost comedy showcase. Curtain is at 8:30 p.m. Wednesday through Friday (Wednesday is open-mike audition night) at Tommy Maher's Showroom, 15 Hamilton Place, Boston (426-6735); at 8 and 10:30 p.m. Saturday, and at 8:30 p.m. Sunday at the Jumbo Lounge, 1133 Broadway, Somerville (623-9257). Tix \$2.50-\$3.

THE COMEDY OF ERRORS. This production of Shakespeare's first play, a Plautine farce about mistaken identity among two sets of twins, is set in the silent-movie era, and comes complete with slapstick, Keystone Kops, and barbershop harmony. The concept is not so much offensive as fuzzy: are we watching a staged film, a film parody, or a stock-company production circa 1920? Whichever, the cast performs with the needed verve. In repertory with *The Teming of the Shrew* at the Boston Shakespeare Company, 300 Massachusetts Avenue, Boston (267-5600), through April 4. Curtain is at 8 p.m. Wednesday and Friday. Tix \$4-\$8.50.

CONSTANT COMEDY is unleashed at 9 p.m. Wednesday through Sunday, at Ding Ho, 13 Springfield Street, Inman Square, Cambridge (661-7701). Tix \$1-\$3.50.

THE COUNTRY GIRL. This production of Clifford Odets's drama inaugurates the Center Stage, a new Boston theater company. At the North End Union, 20 Parmenter Street, Boston (227-2927), through April 27. Curtain is at 8 p.m. Friday, at 5 and 8:30 p.m. Saturday, at 7 p.m. Sunday. Tix \$4.50-\$5.50. See review in this issue.

CURSE OF THE STARVING CLASS. Sam Shepard's Obie Award-winning warped drama, presented as a collaboration between the Reality and Suffolk Theater Companies, directed by Vincent Murphy and starring Tim McDonough, Sona Grant, Paul Guilfoyle and Chris McCann. At the Suffolk University Theater, 41 Temple Street, Boston (542-3200), through April 20. Curtain is at 8 p.m. Thursday through Saturday, and at 3 p.m. Sunday. Tix \$5.50-\$6.50.

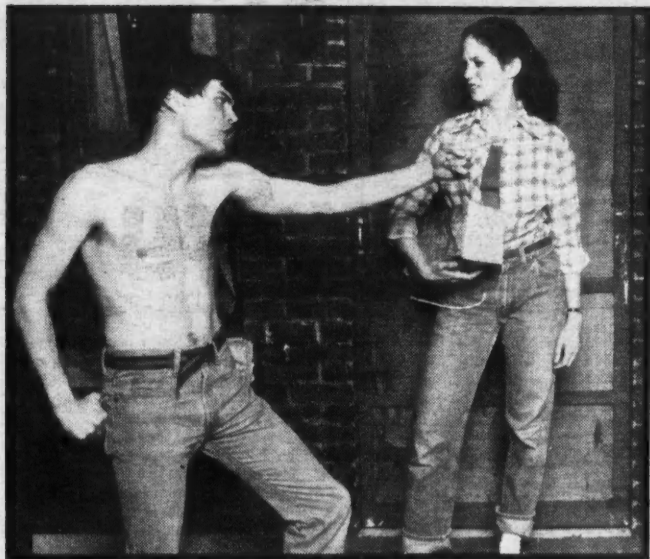
DAUGHTER OF EARTH. An adaptation by Lydia Sargent of feminist journalist Agnes Smedley's autobiographical novel recounting her experiences as a frontier child of poverty, teacher, student and activist. At the Newbury Street Theater, 565 Boylston Street, Boston (261-8894), through April 6. Curtain is at 8 p.m. Friday through Sunday. Tix \$3.50.

DEATH OF A SALESMAN. Traveling sales rep Willy Loman once again falls victim to the Bitch Goddess, in this new production directed by Grey Johnson. At the Peoples Theater, 1253 Cambridge Street, Cambridge (354-2915), through May 4. Curtain is at 8 p.m. Thursday through Saturday, and at 6 p.m. Sunday. Tix \$4-\$5.

ENTERTAINING MR. SLOANE. In Joe Orton's 1963 bedroom farce/murder mystery, a young man rents a room in a boardinghouse, where he is subject to all manner of carnal harassment by the sinister owners. At the Inman Square Alley Theater, 1348 Cambridge Street, Cambridge (492-9567), through April 27. Curtain is at 7:30 p.m. Thursday through Sunday. Tix \$4.50, \$3.50 for students and senior citizens.

FAUSTUS. Based on Marlowe's version of the Faust legend, given an eclectic treatment with mime, puppets, sound collages, and an environmental setting. At the Nucleo Eclettico, 37 Clark Street, Boston (742-7445), April 4 through May 25. Curtain is at 8:30 p.m. Friday through Sunday. Tix \$4.50.

GEMINI. This Obie Award-winning comedy by Albert Innaurato, currently the longest-running straight play on Broadway, is set in a Philadelphia backyard and is about a Harvard student panicked by his ambiguous sexual identity. Innaurato might have written a touching play about sexual awakening, but his sophomoric sense of humor prevails, turning the play into a sort of "Animal House of Blue Leaves," with pasta fights and pastry demolitions. Peter Mark Schifter's noisy production emphasizes the grossness — but it is funny and occasionally moving. At the Charles Playhouse, 76 Warren Street, Boston (426-6912), through April 13. Curtain is at 8 p.m. Tuesday through Friday; at 6 and 9:30 p.m. Saturday; at 3 and 7:30 p.m. Sunday. Tix \$9.50-\$12.50.



Christopher James Wright and Anne Kerry in Gemini

LET MY PEOPLE COME. Billed as a "sexual musical," this revue, by Earl Wilson Jr., purports to "deal with contemporary attitudes toward sex." Actually, it's strictly soft-core, with only about 25 minutes of nudity. Big deal. At the Boston Repertory Theater, 1 Boylston Place, Boston (423-6580), through April 6. Curtain is at 8 p.m. Tuesday through Thursday, 7:30 p.m. Fri-

day and Saturday, 3 p.m. Sunday. Tix \$8.50-\$10.50.

A MIDSUMMER NIGHT'S DREAM. This production marks the much-awaited, much-heralded debut of the American Repertory Theater, now installed at Harvard. Transferred from the Yale Repertory Theater, it features Henry Purcell's score for *The Faerie Queen* and, in the role of The-

seus, controversial ART director Robert Brustein. At the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), in repertory April 8 through May 17. Tix \$4-\$12.50. See review in this issue.

MIS EN QUESTION: BREAKPOINT. Return engagement of a monodrama, with Rima Miller, about "the struggles of becoming." At the Modern Times Cafe, 134 Hampshire Street, Cambridge (661-4930), April 6 through 20. Curtain is at 4 p.m. Sunday only. Tix \$3.

THE NOAST. World premiere of an "uncensored comedy" by Jerry Benson and Garry Marshall, starring Rob Reiner, Peter Boyle, Bill Macy and Doug McClure. At the Shubert Theater, 265 Tremont Street, Boston (426-4520), April 5 through 26. Curtain is at 8 p.m. Saturday. Tix \$10-\$22.50.

SAME TIME, NEXT YEAR. Bernard Slade's comedy about an adulterous love affair spanning several decades. Presented by Syzygy Theater at the Boston Arts Group, 367 Boylston Street, Boston (267-7196), April 3 through 26. Curtain is at 8 p.m. Thursday through Saturday, and at 2 p.m. Saturday. Tix \$4-\$6.

SHEAR MADNESS. The gimmick of this stock murder-mystery set in a swank Newbury Street hairstyling salon is that, each night, the audience is invited to play detective and, eventually, to vote on whodunit. This game, which is rather like Clue with Vidal Sassoon sitting in for Colonel Mustard, proves to be tedious in the extreme. Fortunately, the show's cabaret setting permits the spectators, unlike real detectives, to drink on the job. It helps. At the Charles Playhouse, Stage II, 76 Warrenton Street, Boston (426-5225), through April 13. Curtain is at 8 p.m. Tuesday through Friday; at 6:30 and 9:30 p.m. Saturday; at 3 p.m. Sunday. Tix \$8-\$10.

SOPHISTICATED LADIES. A musical revue, hosted by Tony Martin, with Cyd Charisse, Mimi Hines, Anna Maria Alberghetti and Roberta Sherwood.

At the Wilbur Theater, 246 Tremont Street, Boston (423-4008), through April 2. Curtain is at 8 p.m. Tuesday and Wednesday, and at 2 p.m. Wednesday. Tix \$14.50-\$18.50. See review in this issue.

SPECIAL CASES. Staged reading of a new play by Sarah A. Alleman. Part of the Playwright's Platform series of plays by recipients of the Artists Foundation's 1980 Playwriting Fellowships. At the Next Move Theater, 955 Boylston Street, Boston (482-8100). Curtain is at 8 p.m. Monday, March 31. Tix free, requested donation \$1.

THE TAMING OF THE SHREW. A fast-paced revival of Shakespeare's early comedy about sexual harassment. Director Richard McElvain stresses the play's innate theatricality without smothering it in gags; and BSC regulars Henry Wornicz and Janet Rodgers turn in full-blooded, feisty performances as Petruchio and Kate. In repertory with *The Comedy of Errors* at the Boston Shakespeare Company, 300 Massachusetts Avenue, Boston (267-5800), through May 9. Curtain is at 8 p.m. Thursday and Saturday, and at 2 p.m. Sunday. Tix \$4-\$8.50.

TERRY BY TERRY. Two one-act plays by Mark Leib, "Terry Won't Talk" and "Terry Rex," are given their world premiere, directed by John Madden, under the auspices of the American Repertory Theater. At the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), April 3 through 6, and thereafter in repertory. Curtain is at 8 p.m. Thursday through Sunday, and at 2 p.m. Saturday and Sunday. Tix \$4-\$12.50.

THIS END UP 1980. A new edition of last year's hit comedy revue with music, taking a humorous look back at the '70s, and at what may lie ahead in the '80s. Its first half wobbles badly, but it does come alive in the second, with hard-hitting satire — on subjects as diverse as Ted Kennedy, noise pollution, and the Middle East crisis — and a few routines as poignant as

pointed. The cast, for the most part, soars above the material. At the Next Move Theater, 955 Boylston Street, Boston (536-6769), through April 27. Curtain is at 8 p.m. Wednesday through Friday, 7 and 9:30 p.m. Saturday, 7:30 p.m. Sunday. Tix \$7.50-\$9.50.

TOO LATE FOR THE RAINBOW. A new drama, by Frank Alcorn, about an Irish family in South Boston, and a mother's interference with her son's decision to marry. Alcorn's vague, preposterous plotting steers his play in the direction of soap opera; nonetheless, the characters are genuine and their relationships credible. At the Nucleo Eclettico, 37 Clark Street, Boston (742-7445). Curtain is at 8:30 p.m. Sunday, March 30. Tix \$4.50.

WEDDING BAND. Alice Childress's 1972 drama about race relations in the South in 1918, presented by the Black Star Theater. At the Agassiz Theater, Radcliffe Yard, Cambridge (491-1716), April 3 through 5. Curtain is at 8 p.m. Tix free.

WINDFALL. A "political" musical, by Maxine Klein and James Oestereich, about three tramps confronting the perils of chemical nuclear waste. Although its first hour is amiable — but politically innocuous — the show eventually deteriorates into simplistic left-wing sloganeering. In all, it's rather like reading "Das Kapital" while inhaling laughing gas. Presented by the Little Flagg Theater at the Boston Center for the Arts, 539 Tremont Street, Boston (426-5000), through April 19. Curtain is at 8 p.m. Thursday through Saturday. Tix \$4.

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Through April 24: Etchings, Minotypes, and
Lithographs by Lisa Fiori; Sculpture by Leyre
Ormaeche.

ALPHA GALLERY (538-4485)
121 Newbury St. Tu-Sa 10-5:30.

APROPÓS GALLERY (864-3333)
1105 Mass. Ave., Camb. M-F 10-6:30.
Through April 26: "Themes from Nature," Bat-
tik Wall Hangings by Marjorie Glick.

ART ARX (825-9090)
46 Holland St., Somerville M-Sa. 10-6

ART/ASIA GALLERY (536-7575)
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Through May 13: Serigraphs of Japanese
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711 Boylston St., 5th floor M-F 9-6, Sat. 11-5.
Rare, illustrated and scholarly books on the
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BAAK GALLERY (354-0407)
59 Church St., Camb. Tu-Sa 10-6, Th 10-8

BETSY VAN BUREN GALLERY (354-0304)
290 Concord Ave., Camb. Tu-Sat. 10-5.

BILLIARD ROOM GALLERY (861-8777)
58 A Garden St., Camb. Sat. 11-5, and by
appt.

BOSTON ARCHITECTURAL CENTER (536-3170)
320 Newbury St. M-Th 9-10 pm, F-Sat. 9-5.
Through April 18: "Architectural Travels,"
Paintings and Drawings by Jacek von Henne-
berg.

BOSTON CENTER FOR THE ARTS (428-5000)
539 Tremont St., Boston Tu-Sat 11-4.
Through April 16: Paintings and Drawing by
Carole Belsey.

BOSTON CITY HALL (725-3000)
Main Gallery, 5th floor M-F 10-4
Through April 4: Work by Museum School
Students.

BOSTON VISUAL ARTS UNION (227-3078)
77 N. Washington St. Boston T-F 11-6 Sat. 11-4.
Through May 3: "The Kitchen: An
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BROMFIELD GALLERY (428-8270)
30 Bromfield St. M-Sat 12-6

CANBRIDGE ART ASSOCIATION (878-0246)
23 Garden St., Tu-Sat. 10-4
April 8-30: "Sequential Dynamics," also, Re-
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CUTLER-STAVARDIS GALLERY (482-4151)
354 Congress St., Boston. W-Sat. 12-5.
Through April 5: Contemporary Paintings by
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50 Church St. Camb. M-Sat. 10-6
April 12-May 3: Landscapes by Babb, Cre-
tara, Lloyd, North and Pearlstein.

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Fantasy and Science Fiction Art and Sculpt-
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40 St. Stephen St. (247-1719)
Through April 11: "Transparency," Water-
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355 Boylston St. M-F 10-4
Through April 25: "Heartworks," Drawings,
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GLASS VERANDA (267-3779)
36 Newbury St. Tu-Sat 10-5:30
Through April 30: Glasswork by Rick Berns-
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GOETHE INSTITUTE (262-8060)
170 Beacon St.
Through April 10: "Views of Greater Bos-
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GRAPHICS 1 and 2 (266-2475)
168 Newbury St. M-Sat. 9:30-5:30

BUILD OF BOSTON ARTISTS (538-7660)
162 Newbury St. Tu-Sat 10:30-5:30.

HARCUS KRAKOW (282-4483)
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poff.

HELEN SHLIEH GALLERY (482-9866)
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April 3-26: Collage and Box Works by Ronald
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344 Boylston St. Sun. 1-5, M-F 10-2.
Through April 10: Israeli landscapes by Eli-
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IMPRESSIONS (262-0783)
275 Dartmouth St. Tu-F 10-5:30, Sa 11-5
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118 Newbury St. M-Sa. 9:30-5:30 19th and
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435 Harvard St., Brookline. Su-F 10-6

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PRISON ART PROJECT (482-7392)
253 Summer St., Rm. 308 M-F 9-5.

PROJECT ART CENTER (481-0187)
141 Huron Ave., Camb. M-F 9:30-5.
Through April 5: Photo Silkscreens by Jer-
ome Higgins.

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THOMAS SEGAL GALLERY (296-3500)
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Through April 9: Recent Paintings by Joseph
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281 GALLERY (267-5279)
281 Newbury St. Tu-Sa 10-5:30
Works by Gallery Artists.

WENHIGER GRAPHICS (536-4688)
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DANFORTH MUSEUM (620-0050)
123 Union Ave., Framingham. Wed-Sun., 1-
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5, Sat. 12-5, Sun. 1:30-5. Wed 5-9:30. Ad-
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DUXBURY ART COMPLEX MUSEUM (934-8610)
189 Aiden St.
Through April 27: British-Indian Painting;
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132 Essex St., Salem Tu-Sat. 9-4:30 Sun. 1-5
Admission 50c-\$1.25. Through June 8: "His-
torical Textiles: Fashions in Draperies for
Windows and Beds."

FITCHBURG ART MUSEUM (345-4207)
Merriam Parkway Tu-Sa 10-5, Sun 2-5. Free
admission.
Through May 4: 49th Regional Exhibition of
Arts and Crafts.

FOGG ART MUSEUM (495-2397)
32 Quincy St., Cambridge M-F 9-5, Sa 10-5,
Su 1-4
Japanese Prints; Through April 6: Morris
Louis Drawings; Through May 18: "Won-
ders Of the Age: Masterpieces of Early
Safavid Paintings."

GARDNER MUSEUM (566-1401)
280 The Fenway. Authentic Venetian palace
w/courtyard Tues. 1-9:30, Wed.-Sun. 1-5:30.
Adults \$1. Classical tunes Tues. at 8, Thurs.
and Sun at 4. Info: 734-1359

HAMMOND CASTLE (263-2080)
80 Hesperus Ave., Gloucester. Recreation of
European castle. 8,600 pipe organ; concerts.

HIGGINS ARMORY (853-8015)
100 Barber Ave., Worcester Tu-F 9-4, Sat 10-
3 Sun 1-5. Admission 50c-\$1. Largest col-
lection of ancient armor in the Western Hemis-
phere in a gothic castle/setting.

INSTITUTE OF CONTEMPORARY ART
955 Boylston St., Bos. (266-5151)
Tues.-Sat. 10-5, Wed. 10-9, Sun. 12-5. Ad-
mission \$1.25.
Through April 27: Paintings by Florine Stett-
heimer; Photographs by George Platt Lynes.

JACKSON HOMESTEAD (552-7238)
527 Washington St., Newton M-F 10-4 FREE.

JOHN F. KENNEDY LIBRARY (929-4500)
Columbia Point, Dorchester. Daily 9-5. Ad-
mission 75c. Permanent collection of mem-
orable from the life of JFK.

**MUSEUM OF AFRO-AMERICAN HISTORY (445-7400
or 267-4160)**
719 Tremont St., South End.

**MUSEUM OF THE AMERICAN CHINA TRADE (898-
1815)**

215 Adams St., Milton. Tu-Sat. 1-4, closed
holidays. Admission \$1.50-\$3.

MUSEUM OF FINE ARTS (287-9300)
479 Huntington Ave. W-Su: 10-5, Tu: till 9,
closed M. Admission: \$1.75; Su. \$1.25; free
Tu. 5-9. Photographs from the Collection;
American Watercolors; 20 c. Drawings and
Watercolors; Art in Animation; European
Landscapes.

MUSEUM OF FINE ARTS AT FANEUIL HALL
South Market Building. Tu-Sa. 11-7, Su. 11-
5. FREE. On Angels' Wings.

MUSEUM OF OUR NATIONAL HERITAGE
33 Marrett Rd. Lexington (861-6563). M-Sa.
10-5, Sun. noon to 5:30. FREE. 19th c. Folk
Art; Linen-Making; Highlights from the Mu-
seum Collection; American-made Dolls.

MUSEUM OF SCIENCE (723-2500)
Science Park, M-Th 9-4, F 9-10, Sa 9-5, Sun
10-5. Admission \$2-\$3, F 5-10 pm \$1-\$2.
The Stars Tonight; Flying Fantasies; Butter-
flies and Moths; Giant Egg; Antique Autos;
Fowl Play; Vision/Television.

MUSEUM OF TRANSPORTATION (428-8633)
300 Congress St., Museum Wharf. Daily 10-
5, F 10-9. Admission \$3, under 16 \$2, F 6-9
\$1. Through April 27: The Circus Comes To
Town.

NEW ENGLAND AQUARIUM (742-8870)
Central Wharf, Atlantic Ave., M-T 9-5, F 9-9,
S-S and holidays 9-6. Admission \$4, chil-
dren \$2.25. F 4:30-9. \$2.50. Over 2000 aqua-
tic creatures. Dolphin and sea lion perfor-
mances aboard floating amphitheater next to
Aquarium.

PEABODY MUSEUM (745-1876)
East India Sq., Salem M-Sa 10-5, Sun and
holidays 1-5. Admission \$1.50, under 16
75c. Permanent collection: Maritime History,
Ethnology, and Natural History. Also:
America and the China Trade; Ethiopia;
Sculpture by Seamans; Steamship Posters.

PHOTOGRAPHY

BORIS GALLERY (261-1152)
35 Lansdowne St. Boston.

THE DARKROOM (354-5313)
620 Mass. Ave., Camb. M-Sa. 10-10.
Through April 30: Photos by Father Placid
Kaczovek.

KENNEDY GALLERY (577-5177)
770 Main St., Camb. W-F 11:30-5

KIVA GALLERY (268-9160)
231 Newbury St. T-F 11-6.
Through April 26: Photos by Robert Frank.

NE SCHOOL OF PHOTOGRAPHY (261-1688)
537 Comm. Ave.

PHOTOWORKS (267-1138)
755 Boylston St., (M-F, 9-5:30).

PLASTIC IMAGE GALLERY (482-1214)
16 Thayer St., Boston M-F 11-4

ROSE GALLERY (187-1758)
216 Newbury St. Tu-Sat. 11-5:30

SYNERGISM (538-1633)
249 Newbury St. Tu-Sa 11-6
B & W Vintage Collection by Roydon Burke.

VISION GALLERY (268-9481)
216 Newbury St. Tu-Sa 11-5:30.
Through April 23: Handcolored Photographs
by Hans Bellmer.

VOICES GALLERY
220 North St., N. End.

SCHOOLS AND UNIVERSITIES

ART INSTITUTE OF BOSTON (262-1223)
Gallery East. 700 Beacon St.
Through April 4: Faculty Exhibition.
Gallery West. 708 Beacon St.
Through April 4: Freshman Drawing and De-
sign.

BOSTON UNIVERSITY
Art Gallery, 855 Comm. Ave.
Mugar Library, 771 Comm. Ave.
Sherman Union Gallery, 775 Comm. Ave.

BRANDEIS U., Waltham
Rose Art Museum, 414 South St., Waltham

CLARK UNIVERSITY, WORCESTER
Little Center Gallery

ELMA LEWIS SCHOOL
122 Elm Hill Ave., Roxbury

HARVARD UNIVERSITY
Carpenter Center, 29 Prescott St.
Through April 23: "The Making of Knight III,"
by Paul Rotterdam.

Baker Library
Through April 30: "edgeline" Collage by Rita
Fuchsberg.

Peabody Museum
Through May: China's Inner Asian Frontier.
Museum of Comparative Zoology, 24 Oxford St.
Through April 30: Frog Fotos from Ecuador
by Kenneth I. Miyata.

MASS COLLEGE OF ART
Overland Gallery, 28 Overland St.
Through April 11: "Washington Portraits."
Longwood Gallery, 364 Brookline Ave.
Thompson Gallery, 364 Brookline Ave.
April 7-17: Student Exhibit.

M.I.T.
Hayden Gallery, 160 Memorial Dr.
April 5-May 11: Works by Richard Serra and
Mel Bochner.

Creative Photography Gallery
Through April 2: William Clift/Emmet Gowin.

MONTSERAT SCHOOL OF VISUAL ARTS
Beverly
Montserrat Gallery, Dunham Rd. (922-8222)
April 11-25: Exhibition and Sale of Student
Work.

MUSEUM SCHOOL
230 the Fenway
April 4-17: Evening School Show.

NORTHEASTERN
Dodge Library.
AAMARP Visual Arts Complex, 11 Leon
St. Through April 18: Audio and Visual
Images of the Contemporary Arab World.

OMASS BOSTON
Harbor Gallery. (287-1900, ext. 2747)
April 7-25: Photography, Video, and 3-D by
Students.
Community Arts Gallery, 250 Stuart St.
Through April 26: Faculty works in Three Di-
mensions.

WELLESLEY COLLEGE
Jewett Arts Center (235-0320, ext. 314)
Through April 6: American Portraits and
Landscapes from the Collection.

Listings

All listings on the next few pages are free. If you want your message to reach millions, have all the details in by the Monday two weeks in advance of your event. Send notices of local cosmic events to Listings Editor, Boston Phoenix, 100 Mass. Ave., Beantown 02115 All copy subject to our revision.

NOTE: ABSOLUTE LISTINGS DEADLINE IS MONDAY AT 5 P.M. — SEND 'EM IN, FOLX!

AID

PHONE NUMBERS

EMERGENCIES

BOSTON POLICE: 911
BROOKLINE POLICE: 734-1212
CAMBRIDGE POLICE: 911
SOMERVILLE POLICE: 625-1212
STATE POLICE: 566-4500, 782-2335
BOSTON FIRE: 536-1500
BROOKLINE FIRE: 232-4846
CAMBRIDGE FIRE: 876-5800
SOMERVILLE FIRE: 623-1500

MEDICAL EMERGENCIES

BOSTON-BROOKLINE: Call 911.
POISON: Information Center, 232-2120
SUICIDE: Samaritans 247-0220
CAMBRIDGE AMBULANCE: 868-3400
CAMBRIDGE CITY HOSPITAL: 354-2020
MASS. GENERAL HOSPITAL: 726-2000
MASS. EYE & EAR: 523-7900
BOSTON CITY HOSPITAL: 484-5000
BETH ISRAEL HOSPITAL: 735-3337
PETER BENT BRIGHAM HOSPITAL: 732-5636
POISON INFORMATION CENTER: 232-2120
RAPE CRISIS CENTER, 24-hour hotline: 492-RAPE. Immediate and continuing support, medical and legal info, referrals.
RAPE CRISIS HOTLINE serving Greater Lynn and North Shore. Call 595-RAPE for immediate and continuing support, medical and legal information.
ST. ELIZABETH'S HOSPITAL: 782-7000

HOT LINES

NEPLACE, (862-8130) Lexington. Hotline crisis intervention center.
PROJECT PLACE, (267-9150) 32 Rutland St., South End, Boston.
SURVIVAL (471-7100). Open 24 hours, 7 days a week. Serves entire Norfolk County. South Shore area.
PULSE (762-5144) in Norwood. Trained counselors to help with alcohol, drug, personal problem.
SAMARITANS, (274-0220) to befriend the despairing and suicidal, 24 hours, 7 days.
CODE HOTLINE 486-3130, crisis counseling, info, referrals. Call M-F 9 am-11 pm, weekends 7 pm-11 pm.
PROJECT FRIEND, Marshfield, 834-6563. 24 hrs. Information, referral, crisis intervention.
PUOSTO, Bridgewater, 697-8111. 24hr information and referral.
WOBURN WORKSHOP HOTLINE (933-3336) 4-10 pm, Mon-Fri. Information, referrals, counseling and crisis intervention.
OPERATION VENUS (774-7492 or 1-800-272-2577) Venereal disease info and help.
CHILD-AT-RISK, child abuse help 24 hrs, 1-800-792-5200.
PARENTS ANONYMOUS (1-800-882-1250).
CANCER INFORMATION SERVICE, 9-4:30 M-F, 1-800-952-7420.
STATE ENERGY PHONE (1-800-922-8265).
PARENTAL STRESS (1-800-632-8188).
SERVICES AGAINST FAMILY VIOLENCE (324-2221) Malden. For battered women.

ALCOHOL and DRUGS

ALCOHOLISM CLINIC of Dimock Community Health Clinic provides free individual and group counseling, alcoholism education, family services, and referral to detox, halfway house, etc. 55 Dimock St. in Roxbury call weekdays 9 to 7, 442-8800, x201, 202 or 203.
BOSTON COUNCIL ON ALCOHOLISM, 250 Boylston St., Boston, 267-7334. Educational programs for community groups. Call Mon-Fri 8:30-4:30.
THE SALVATION ARMY Harbor Light Center (536-7469) 407 Shawmut Ave., Boston. Provides free overnight lodging for homeless men and women; halfway house for alcoholics. Free clothing, food, job referral and counseling. Open 24 hrs.
ALCOHOLISM SERVICE at Peter Bent Brigham Hospital: outpatient treatment, individual and group therapy 732-6022.
NORTH SUFFOLK ALCOHOLISM SERVICES, 427 Broadway, Chelsea (884-8154), 22 Tewksbury, Winthrop (846-9551). Weekdays 8:30-4:30, eves. by appt.
OPERATION MATT information and referral service for teenagers affected by alcohol. Phone 1-800-272-2586, 8:30 a.m. - 10 p.m. daily.
APPLETON TREATMENT CENTER FOR ALCOHOLISM 115 Mill St. Belmont (855-2781). Offers in-

patient and aftercare services.
CAMBRIDGE-SOMERVILLE PROGRAM (354-2020, ext. 532) Camb. Hospital, 1493 Cambridge St. Emergency walk-in service; groups and referral; for Alcoholics and their families.
SUBSTANCE ABUSE TREATMENT PROGRAM 252 Tremont St. (956-5906) provides an educational series about and for addicts and alcoholics.
AL-ANON (834-5300) 460 WASHINGTON St., Braintree. Help and support for families of alcoholics.
PROJECT PLACE (267-9150), Drug info and identification, help w/bad trips, overdose, etc.
DRUG ADDICTION Rehabilitation Center (436-6000, ext. 138), Boston State Hosp., 591 Morton St., Dorchester. A therapeutic community offering inpatient, and resident programs, related services. Open to everyone.
ALCOHOLISM INFO REFERRAL (524-7884) referral phone service.
FIRST, 167 Centre St., Roxbury (427-1588) offers help and counseling for drug related problems.
NEW ENGLAND MEDICAL CENTER, offers treatment for drug dependent individuals. Services include information and referral, psychological and physical examination, individual and group therapy and an After Care program. Call 956-5907 or drop by 252 Tremont St., Boston.
MIDDLESEX EAST, 41 Sharon St., Waltham (894-5570) provides drug abuse outpatient services for the communities of Waltham, Weston, Watertown and Belmont.

ENVIRONMENT

BOSTON CLAMSHELL COALITION (661-6204) 595 Mass. Ave., Camb. Anti-nuclear power group holds meetings each 1st and 3rd WED of the month. SAT, April 5 at noon: Orientation session for May 24, occupation/blockade at Clam office. THURS, April 3 and 10 at 7:30 pm: Preparation sessions.
CAMPAIGN FOR SAFE ENERGY (423-1901) 120 Boylston St., Boston. Purpose: to confront the presidential candidates with the issue of nuclear power. Volunteers needed for organizing throughout NE and for office work in Boston.
APRIL 26 COALITION FOR A NON-NUCLEAR WORLD is organizing a massive march on Washington April 26-27. Meet TUES from 7 to 8:30 pm at the MOBE office, 13 Sellers St., Camb.
SIERRA CLUB (227-5339) 3 Joy St., Local branch of the oldest environmental protection org., with literature, info, committees on a variety of eco-issues. Volunteers, participants welcome. Open 9:30-3 weekdays.
FUND FOR ANIMALS (964-0721) 137 Walnut St. Newton is an active international organization working on all humane and conservation issues concerning animals. Lit and slide lex available.
NURSES FOR A NON-NUCLEAR FUTURE, Box 454, Brookline, MA 02146.
GREENPEACE (542-7052) 286 Congress St. Activist environmental group involved with ending the world's whaling industry and stopping harp seal slaughter. Film presentations available, volunteers always needed. Spring whale-watching trips from Provincetown Harbor.
ZERO POPULATION GROWTH (742-6840) 14 Beacon St. Environmental group seeking to change attitudes and practices that lead to population growth. Stop by or call, weekdays 10-5.
URBAN SOLAR ENERGY ASSOC. (USEA) c/o Brandt, 21 Burnside Ave., Somerville 02144 (628-5558). For anyone interested in solar energy, renewable resources, and conservation in the city. Monthly newsletter, informational meetings, workshops and barn-raising.
NEW ENGLAND COASTAL POWER SHOW, 40 1/2 Kinaird St., Camb., 02139. Traveling energy show presents workshops on problems and solutions, has various working solar models, posters, literature. Volunteers needed.
HABITAT (489-3850) 10 Juniper Rd., Belmont, is an institute seeking to increase environmental awareness and action.
ECOLOGICA (367-1880) 7 Commercial Wharf West, Boston. Non-profit, tax exempt "United Fund" for grassroots safe-energy and environmental groups with a thrust towards fighting nuclear power.
EPIC (523-0376) 3 Joy St., Boston. Energy Policy Information Center, promoting an energy future based on conservation and the efficient use of renewable energy sources. EPIC opposes synthetic fuel development, mining and burning of coal, and nuclear power. Speaker's bureau, lobbying, info resource.
NEW ALCHEMY INSTITUTE is researching basic human support systems — food, energy, shelter. For info, write to 237 Hatchville Rd., E. Falmouth, MA 02536.

GAY LIBERATION

LESBIAN and GAY HOTLINE: 426-9371 M-F 6 pm-midnight.
DAVID GOODSTEIN, Advocate editor, gives an introduction to the Advocate Experience (a Gay version of est) TUES, Mar. 25 at 8 pm at New England Life Hall, 225 Clarendon St., Boston (661-8594). Tix \$5.
HOMOPHILE COMMUNITY HEALTH SERVICE, 80 Boylston St., Boston (542-5188). Counseling and referral, a mental health clinic for gay men and women.
GAY SPEAKERS' BUREAU (354-0133) P.O. Box 2232, Boston 02107.
DAUGHTERS OF BILITIS (661-3633) 1151 Massm Ave., Camb. Organization for gay and bisexual women. Discussions each Tues. at 8 and

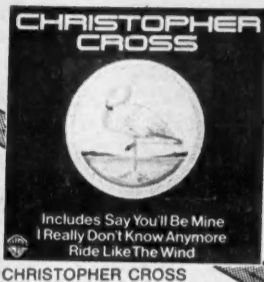
Continued on page 30

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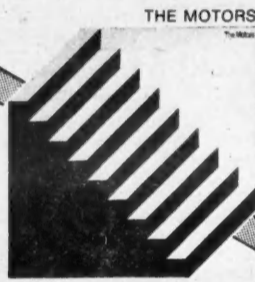
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447 LP/TP



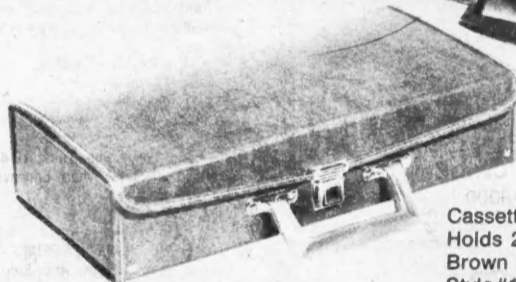
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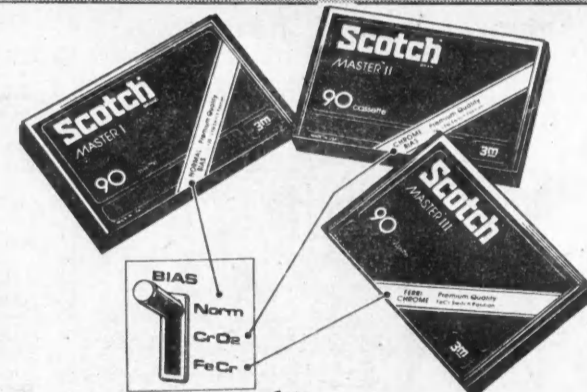
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- Framingham Rte. 9
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THE RAT BOSTON 528 COMM. AVE. BOSTON, MASS. 02215 (617) 247-7713. Music starts at 8:30! Mon., March 31 THE REMAKES former members of The Real Kids JOHN FELICE ALAN PALINO THE DAWGS Tues., April 1 HARLEQUIN PHANTOMS MARAUDERS Wed., April 2 LOU MIAMI & THE KOZMETIX THE NADS BROKEN IDOLS Thurs. & Fri., April 3 & 4 from NY MICKEY CLEAN & THE MEZZ LYRES ZOO TYPES Sat. & Sun., April 5 & 6 PASTICHE FRANCE DUTCH COURAGE

Jonathan SWIFT'S 661-9887 30 Boylston St. Harvard Sq. Entertainment Nightly Giant Happy Hour: Fridays 4 to 7

Sun., March 30 THE FRANK SHOOSHAN 17 PIECE BAND playing music from the 30's to the present

March 31 The Rolling Stones LIVE at the LA Forum 1975 complete uncut video concert shows 7 & 10 pm

Tues., April 1 EIGHT-TO-THE-BAR

Wed., April 2 ROBERT ELLIS ORRALL plus THE MIRRORS Thurs.-Sat., April 3-5

MIDNIGHT TRAVELER

Mon., April 7 THE WHO in video concert Shows from 7-1

Tues., April 8 Shane Champagne Band plus THE MUNDANES

Wed., April 9 ROOMFUL OF BLUES

Thurs., April 10 CLARENCE GATEMOUTH BROWN

Fri. & Sat. April 11 & 12 RIZZ

Sun., April 13 GEOFF MULDAUR

Mon., April 14 JOHN FAHEY Adv. tickets available

Tues., April 15 ECOLOGICA presents A special benefit for the April 26th Coalition for a Non-Nuclear World featuring BELLVISTA plus Boston Jazz All Stars ARNIE CHEATHAM STANTON DAVIS RANDY FABIAN DUO RONNIE GILL MARK HARVEY JOHN PAYNE

Wed., April 16 THE NEIGHBORHOODS

Thurs.-Sat., April 17-19 ALLEN ESTES BAND

April 22 ART FARMER

Fri & Sat., April 25 & 26 SHENANDOAH (Arlo Guthrie's touring group)

Mon. & Tues., April 28 & 29 WIDESPREAD DEPRESSION

Tickets for all concert events also available at Boston Music at Berkeley Ticketron, Out of Town, Elsie's & Concert Charge 426-8181

ED BURKE'S Thurs., April 3 NANCY GARRICK Fri. & Sat., April 4 & 5 FAT CITY BLUES BAND 808 Huntington Ave. Boston 366-9267 (nr. Brookline Village)

SPEAKEASY Mon & Tues., March 31 & April 1 NEW STANDARD'S Wed. & Thurs., April 2 & 3 THE GROOVE MASTERS with LUKE McNAMEE formerly with Roomful of Blues Fri., Sat. & Sun., April 4, 5 & 6 11th HOUR BLUES BAND CENTRAL ST. CAMBRIDGE 354-2525

RANCH HOUSE 222 Canal St., Green Harbor, Marshfield (on the road to Duxbury Beach) 834-9149 Sun., March 30 SUNBURST Wed., April 2 Top rock band Thurs., April 3 NIGHTSHADE Fri. & Sat., April 4 & 5 KYMIRA

Every Wed., Thurs., & Sun. All drinks 1/2 price 8-9:30 pm

JIM McGETTRICK'S BEACHCOMBER PHONE: 479-8989 Wollaston Beach Blvd., Quincy Tuesday thru Saturday The Original PANACEA

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Fri-Sat • April 18-19 JAMES MONTGOMERY BAND

Friday April 25th ONE NIGHT ONLY! LUNA

NEW ENGLAND'S ROCK 'N' ROLL BALLROOM 465-8400

Continued from page 29 each Thurs. at 7:30 p.m. except 2nd of each month. BAGALS (Boston Area Gay and Lesbian School-workers) PO Box 178, Astor Station, Boston 02123. Write for info. MASS GAYS POLITICAL CAUCUS (242-3544) 295 Franklin St., Boston. Statewide gay political lobby. CLEARSPACE, 104 Charles St., Box 119, Boston 02114. Meet second Tues of each month at Arlington St. Church, 355 Boylston St., Boston. LAGMA (Lesbian and Gay Media Advocates) works on media coverage of gay issues (367-9000). GAY PROFESSIONAL WOMEN'S ASSOC. Box 308, Boston U. Station, Boston 02215. GLAD (Gay and Lesbian Advocates and Defenders) 2 Park Sq., Boston (426-1350) Gay civil liberties cases. No fee. FRENZ & LUVVERS offers newsletter, social events, pot-luck dinner and discussion 2nd FRI each month, write to PO Box 814, Boston 02123. GAY NURSES ALLIANCE/EAST (GNA/EAST) PO Box 673, Randolph, MA 02368. National organization for gay health care workers. PARENTS AND FRIENDS OF GAYS (days, 542-5188, evens, 426-9371) Support group for family and friends of gays. MON, April 21 at 7:30 pm: Open meeting at the Episcopal Theological School, Library, 99 Mt. Auburn St., Camb. LESBIAN AND GAY PARENTS PROJECT (492-2655) Resource center, counseling and referral. Lunch third SUN each month. Call for info.

HEALTH

BLUE SHIELD CUSTOMERS ALLIANCE (739-5063) 99 Revere St., Hull. Call for help with problems with Blue Cross-Blue Shield. AMERICAN ASSOC. OF DENTAL VICTIMS (AADV) Box 215, Sharon, MA 02067. Local chapter of national org. for people with complaints against their dentist (when writing, send self-addressed stamped envelope). SOUTHERN JAMAICA PLAIN HEALTH CENTER, 687 Centre St., 522-5900. Referral, medical care for infants and children, gynecological exams, family planning consultation and treatment for women. Adult physical and mental health services, blood pressure screenings. JOSEPH M. SMITH COMMUNITY HEALTH CENTER (783-0500) 51 Stadium Way, Allston. Comprehensive medical and dental center for all. Sliding scale fee. Call for appt. FEHWAY COMMUNITY (267-7573) 16 Haviland St., Boston. GP, GYN, mental health, pediatrics, gay health. M, W 6:30-8: gay health sessions, T 6:30-8: Women. MASS. MENTAL HEALTH CENTER (734-1300) 74 Fenwood Rd., Boston. For all people who live or work in Brookline, Brighton, Allston, and Jamaica Plain. Volunteers are needed. OPERATION VENUS is a referral and info service for venereal disease. Free and confidential. Phone 1-800-272-2577. OCCUPATIONAL HEALTH CLINIC examines work-related illnesses at Norfolk County Hospital. For info and appt. call 843-0690, ask for outpatient dept. BRIDGE OVER TROUBLED WATERS operates a Free Medical Van staffed by doctors, nurses and a street worker. The Van makes evening stops at spots in Boston, Camb. For info call 227-7114, 523-6649. BOSTON EVENING MEDICAL CLINIC, 314 Comm. Ave., Boston (267-7171). Admits MONTHURS 5:30-8:30, SAT 10-12:30. Appt. advisable, walk-ins accepted when possible. General medical, and many specialty clinics. Medicare, Medicaid accepted when applicable. HEALTH CARE POLICY COUNCIL, 11 Inman St., Cambridge (868-2900). Consumer advisory board to the Cambridge Neighborhood Health Clinic Program offers consumers an opportunity to have a say in the policies affecting their health care. Also info on services and fees of neighborhood clinics. WATERTOWN HEALTH CENTER, 85 Main St. (923-0001). Adolescent, adult and pediatric sessions days M-F. Continuity of care by staff physicians and nurses. KIDNEY TRANSPLANT/DIALYSIS ASSOC. (235-3971). 721 Huntington Ave., Boston. Non-profit, all-volunteer organization for patients and families.

LEGAL

CIVIL LIBERTIES UNION OF MASSACHUSETTS, 68 Devonshire St. Boston (742-8020). Helps with defense of all Bill of Rights freedoms. NATIONAL LAWYERS GUILD, (524-5415) 120 Boylston St., Boston. Consultation and referral. ROXBURY DEFENDERS COMMITTEE provides free high-quality, comprehensive legal services to indigent persons with criminal cases in Roxbury, Dorchester and Suffolk Superior Courts. Open M-F, 9-5, 126 Warren St., Roxbury. Call 445-5640, 24 hours a day. ASSOCIATION OF NEIGHBORHOOD LAW CLINICS (482-6761) 120 Boylston St., Boston. Free legal services (on civil cases only) to indigent clients in Metro Boston. SMALL CLAIMS COURT Advisory Service - consumer, landlord, and other ripoffs up to \$750 can be taken to SCC without a lawyer. Call 427-8782. MASS. PIRG. (423-1796) Small claims courts advisory service. INDIGENT JUVENILES (367-2880) aged 7-17 who are charged with crimes may receive free legal aid from Juvenile Court Advocacy Program. NORML (227-0082) working for the decriminalization of everyone's favorite herb, marijuana. Volunteers needed. FAMILY LEGAL ASSISTANCE is provided at the Kennedy Center, 27 Winthrop St., Charlestown (241-8866). Mon-Fri., 11-5. LANDLORD TENANT PROBLEMS? Mass. Bar Assoc. Court Lawyer Referral Program provides legal assistance for middle and lower-middle income persons with Boston housing problems. Minimal fees. One Center Plaza, Gov't Center. 523-4529. Open M-F. ALLIANCE OF CAMBRIDGE TENANTS, (825-6700) M-F, 8-8 Sat. 9-3. Information and help on Con-

dominiumization. BACK BAY/BEACON HILL TENANTS' UNION (266-9284) PO Box 86, Astor Station, Boston 02123. Housing Clinic (for tenants with questions and problems about rent control, condo conversion, etc.) is offered THURS, April 10; at 7:30 pm at the Church of the Covenant, 67 Newbury St., Boston.

MEN

BOSTON MEN'S CENTER (776-9660 or 776-7458) Campus Free College, 14 Beacon St., Boston. Consciousness-raising groups and support. EMBERGE (267-7690) 25 Huntington Ave., No. 206. Groups (and individual work) for men who batter. M.A.M. FOR E.R.A. (776-9660) For men interested in starting a Boston chapter in this already existing national organization. WATERTOWN MEN'S CENTER (926-3600) 465 Arsenal St. Consciousness-raising groups, individual, work-related, Viet vets, and workshops. FREE. NEW ENGLAND MALE REPRODUCTIVE CENTER (247-6632) at the Doctors Office Building of University Hospital (BU), 720 Harrison Ave., Boston. Devoted solely to the treatment of male infertility and impotence. NORTH SHORE MEN'S CENTER (999-5918). PO Box 344, Beverly, MA 01915. Workshops, discussions and more. MEN'S RIGHTS, INC. (547-5054) Box 8J 402 Rindge Ave., Camb. Concerned with sexism and men's problems.

POLITICS

MOBILIZATION FOR SURVIVAL (354-0008) 13 Sellers St., Camb. Local & national coalition advocating zero nuclear weapons; ban nuclear power; stop the arms race, and meet human needs. General meetings 1st THURS of each month at 7:30 pm. Potluck Supper 6:30 pm. Volunteers needed. AMERICANS FOR DEMOCRATIC ACTION (742-1720) 68 Devonshire St., Boston. Working for women's rights, economic justice and the Draft Kennedy movement. AMERICAN FRIENDS SERVICE COMMITTEE at (661-6130) 2161 Mass. Ave., Camb. Social change organization. BROWN FOR PRESIDENT (973-4500) 89 State St. Volunteers needed. CARTER FOR PRESIDENT (973-4550) 53 State St., rm. 910. Volunteers needed. KENNEDY FOR PRESIDENT (973-4200) 53 State St., rm. 845. Volunteers needed. CLARK FOR PRESIDENT (536-5217) 739 Boylston St., Boston, rm. 214. Volunteers needed to help get this libertarian Party candidate on the Mass. ballot. PULLEY FOR PRESIDENT (262-4621) 510 Comm. Ave., Boston, 4th floor. Volunteers needed to help get this Socialist workers Party candidate on the Mass. ballot. NEW ENGLAND WAR TAX RESISTANCE. Box 174 MIT Branch PO Cambridge 02139. Phone 731-6139. An alternative fund for refused federal taxes. Ongoing projects related to taxes and militarism, support and counseling for tax resisters. SCIENCE FOR THE PEOPLE, (547-0370) 897 Main St., Camb. Actions building a critique of present uses of science (in war, psychosurgery, alternative energy, computers, etc.), science teaching study group and a women's study group. CPPAX (426-3040) 35 Kingston St. Citizens for Participation in Political Action is working on disarmament, military budget cuts, social justice; affirmative action; welfare rights; tax reform; voting rights and support for progressive candidates. MASS. FAIR SHARE (266-7505) 304 Boylston St., 2nd floor, Boston. State-wide citizens action organization. COMMON CAUSE, a national citizens lobbying organization. Statehouse lobbying, research, 73 Tremont St., Rm. 345. Phone 523-8200. SOUTHERN AFRICA AID AND DEFENSE FUND, PO Box 17, Cambridge 02139 (495-4940). Raises funds for political prisoners in S. Africa and dispenses information on the situation there. DRAFT & REGISTRATION AWARENESS FOR TEENAGERS (DRAFT) (876-4846 or 876-6706 after 4, ask for Steffi). For kids 11-14 to provide information about war and the draft. Discussion groups at 3:15 pm at the Fayerweather St. School, 74R Fayerweather St., Camb. TH, April 3: Ethan Schreier and Skip Ascheim talk about "Experiences with the Draft." BOSTON ALLIANCE AGAINST REGISTRATION AND THE DRAFT (491-4694) 11 Garden St., Camb. Weekly meetings: TH at 7:30 pm. COMMITTEE FOR GRAND JURY REFORM. 120 Boylston St., Rm. 414, Boston MA 02116 (482-7399). Working to end abuse of grand juries by law enforcement agencies. BOSTON INFANT FORMULA ACTION COALITION (INFACT), 11 Garden St. Camb. (491-5314). Organizers of Nestles boycott meets every 1st and 3rd TUES of each month at 7:30 pm. SOCIALIST PARTY OF MASS. (661-1143) PO Box 774, Camb. 02139. Building a movement for democratic socialism in electoral, labor, and community sectors. UNITED FARM WORKERS (542-4540), 120 Boylston St., rm. 311. Call for info on UFW strikes. WORLD SOCIALIST PARTY (535-2510) 295 Huntington Ave. Boston. Discussion group meets every SUN at 10 am. INDUSTRIAL WORKERS OF THE WORLD (IWW) evens: 787-4237, PO Box 454, Camb. 02139. Revolutionary, industrial union does organizing, strike support; publishes newsletter. Meet first FRI of each month (call for location). DEMOCRATIC SOCIALIST ORGANIZING COMMITTEE (DSOC) (426-9026) 120 Tremont St., Boston, rm. 305. TH, March 13: John McAward talks about political development in Central America at 8 pm.

WOMEN

SYMPOSIUM FOR BLACK WOMEN. BUILD++ING THE Network: Black Women Facing the '80s. "takes place SAT, April 5 from 9:30 am - 4:30

pm at Simmons College, 300 The Fenway, Boston. Registration fee \$25. Includes lunch. Sponsored by the Boston Psychological Center for Women (266-0136). BOSTON AREA PAPE CRISIS CENTER (492-NAPE) Call for support and/or info. BOSTON WOMEN'S HUGBY CLUB for aggressive, athletic, enthusiastic, dedicated women. Call 469-2267 or 924-0683. RESPOND (623-5900) For battered women and children. DES ACTION PROJECT (828-7461) PO Box 128, Stoughton, MA 02070. JAZZ JAM SESSIONS for women and their friends happens each WED at 8 pm at Studio Red Top, 76 Battery March St., 5th floor, Boston (426-3427). Donation \$2. MASS. WOMEN'S POLITICAL CAUCUS (547-8532) Box 242, Camb. 02139. EVERYWOMAN'S SPORT CENTER (926-3008) 120 Elm St., Watertown. Provides sports instruction, activities and physical conditioning programs. WOMEN'S INDOOR SOCCER LEAGUE (864-8181). For women of all ages and abilities. BOSTON WOMEN'S ART ALLIANCE (267-0941) 539 Tremont St., Boston. Public understanding and education of women's art and artists. Bring Judy Chicago's "The Dinner Party" meetings held each TUES at 7:30 pm at Leland Center, BCA, 543 Tremont St., Boston. TH, April 3: Benefit performance of Smedley's "Daughter of Earth" at 8 pm at Newbury St. Theater, 565 Boylston St., Boston. Donation \$6. WOMEN'S COMMUNITY SCHOOL (628-2525) 474 Boston Ave., Medford. Scholarships and childcare available. THE WOMEN'S SCHOOL (492-4845) 595 Mass. Ave., Camb. Taught by women, for women. Free childcare. WOMEN'S EXERCISE CLASSES, the cheapest in town - 50 cents, happen each TUES and THURS from 6:30 to 9:30 pm at the Camb. War Memorial Building, 1640 Cambridge St., High School Complex, (498-9028). MASS. FEMINIST FEDERAL CREDIT UNION (661-0450) 186 1/2 Hampshire St., Camb. THE CAMBRIDGE WOMEN'S CENTER (354-8807) 46 Pleasant St., (near Central Sq.) Referral and resource center. Weekly open introductory discussions each WED at 8 pm. Introductory steering committee needs new members to help with facilitating and planning discussions. SOUTH SHORE WOMEN'S CENTER (746-2664) 14 Min St., Plymouth. Legal and welfare advocacy; counseling; info/referral. BOSTON N.O.W. (661-6015) 99 Bishop Richard Allen Drive, Camb. National organization for women. Birth control & abortion referrals, speakers bureau, legal referrals, consciousness-raising groups. WOMEN'S ENTERPRISES OF BOSTON 739 Boylston St., Boston. All types of workshops, counseling, etc. relating to women's problems in the work force. SOMERVILLE WOMEN'S CENTER, 7 Davis Square (613-9340). Mon-Fri, 10-3. Women of all ages and backgrounds meet to exchange skills and ideas. A wide variety of activities and projects. PROJECT W.A.B.E., 55 Sea St., Quincy (979-0734). Vocational counseling for women M-F, 8:30-4:30. No fee. WOMEN'S COMMUNITY HEALTH CENTER (547-2302) 639 Mass. Ave., Camb. GYN, pregnancy screening & abortion care. Self-help groups. 9 to 5 (536-6003) 140 Clarendon St. Organization for women office workers. HELP FOR ABUSED WOMEN AND CHILDREN (745-2162) 24 hr. hotline (744-6841) offers counseling, speakers and support groups. HAWC is also looking for volunteers. WIDER OPPORTUNITIES FOR WOMEN (261-2060) 413 Comm. Ave., M-Sa 10-2, W till 8. Career Counseling and employment information center. Resource library and ongoing workshops. ALLIANCE AGAINST SEXUAL COERCION (AASC) (482-0329) PO Box 1, Cambridge 02139. Offers counseling, info, referral and advocacy for women who have been sexually harassed at work. BIRTH DAY, PO Box 388, Cambridge 02138 (288-404). Homebirth information and referral. PLANNED PARENTHOOD, 99 Bishop Allen Drive, Cambridge (492-0518). A non-profit, social service and health education agency offering counseling, info and referral, courses, resources and much more, concerned with all fertility-related behavior. Counseling phone: 492-0777. NORTH SHORE FAMILY PLANNING, 74 Elm St., Danvers (774-5525). Open 8 to 5:30 for information, speakers, films and referrals. Appointments and pregnancy tests. CODE HOUSE, 396 Concord Ave., Belmont 484-9224. Counseling and referrals for personal, medical and legal problems. HOMEMIB, INC. BU Sta. PO Box 355, Boston 02215 (956-5166). A non-profit group which offers general support services and childbirth classes. CAMBRIDGE FAMILY PLANNING offers birth control clinics at neighborhood health clinics. Day and evening sessions. Confidential care. Call 868-2900. resource and referral service (357-5588). CRITTENTON CLINIC, 1 Perthshire Rd., Brighton. Non-profit clinic for out-patient, first trimester abortions. Free pregnancy tests; for appointment call 782-7600. Also BC and GYN services, vasectomy, tubal ligation and counseling.

CHILDREN

PUPPET SHOWPLACE, 30 Station Street in Brookline Village, presents puppet shows SAT-SUN, at 1 and 3. Tix \$2. April 5-6: "Toad's Birthday." CHILDREN'S ART CENTER 36 Rutland St., Boston

CLUBS

(536-9666) conducts painting, sculpture and other workshops. M-F 3-5. Yearly registration fee \$2.

CHILDREN'S MUSEUM, museum wharf, 300 Congress St., Boston (426-8855). See Art Listings for exhibits. Fri. nite: admission is FREE from 6-9 pm; Performances each Fri. at 7:30, admission to show is 75c. April 4: John Noolan as "Jup the Clown."

DIAL-A-STORY (552-7157) 6 pm to 8 am and whenever the Newton Junior Library is closed.

HELP FOR CHILDREN offers guidance to kids and their families on day care, counseling, drugs, runaways, foster and medical care, education, Chapter 766 and much more. Hours M-F, 9-5. Boston: 727-8898; Cambridge: 492-1572.

FRANKLIN PARK (442-0991) and **STONE** (438-3662) zoos are open year 'round.

YES (Youth Enrichment Services) (267-5877) 180 Mass. Ave., Boston, provides city kids with recreational, educational, and vocational programs.

BOSTON CHILDREN'S THEATER (277-3277) 124 Holland Rd., Brookline, offers performances and classes. April 23-26 and May 3 at 2 pm: "The Wind in the Willows" at New England Life Hall.

CHILDREN'S BOOK SHOP (734-READ) 237 Washington St., Brookline Village, sponsors readings and workshops by authors each SUN at 4 pm. FREE.

THUMBELINA, AND MAYBE A LITTLE BIT MORE is staged (through April 6) SAT-SUN at 2 pm at the Boston Arts Group, 367 Boylston St., Boston (267-7196). Tix \$3.

PUPPET WORKSHOPS, for kids to learn how to make puppets and how to put on puppet shows, happens each SAT (through April 5) from 10:30 to 11:30 am at the French Library, Children's Corner, 53 Marlborough St., Boston (266-4351). Admission \$1.50.

HUNGOLD, a one-man children's show for the whole family, is staged each SUN through April 12 at 2 pm at Eliot Hall, 7 Eliot St., Jamaica Plain (522-8300). Tix \$3.50.

Tues.-Sat.,
April 1-5

TOUCH

Loaf & Tankard
1239 Commonwealth Ave.
Allston, Mass.

The OXFORD ALE HOUSE

36 Church Street HARVARD SQUARE
Directly behind the Harvard Coop 876-5353
Dunster's Pub • Two TVs • Five Dart Alleys • Happy Hour 5-8

Sun. & Mon., March 30 & 31 **FAIR, YATES & BETSCHART**

Tues.-Sat., April 1-5 **SMITH BROTHERS**

THE CINEMA ROOM THE CINEMA ROOM

111 Sack Blvd. Leominster, MA 534-0573

At the intersection of Rte. 2 & 13
Tues., April 1, \$1.00 Night
Wed. April 2, 8-10 25¢ drinks

Sun., March 30 **FATE**
2 for 1 Night

Thurs., Sun., April 3-6 **CASHMIRE**
2 drinks for the price of 1 from 10 on with **KICKER**
1st appearance in The Cinema

Thurs. & Sun. nights: 2 for 1 — two drinks for the price of one 8-11 pm

Passim THE LISTENING ROOM
47 PALMER ST., HARVARD SQ. 492-7679

Sat.-Sun. March 29-30 **AN EVENING WITH JIM DAWSON**

Wed., April 2 **BOB ZENTZ and KEN HICKS**

Thurs., April 3 **SPIDER BRIDGE (Bluegrass)**

Fri.-Sun., April 4-6 **AN EVENING WITH BOB MOYLE OSBORNE and JANE VOSS**

Tues., April 8 **DAVE VAN RONK plus JOHN MILLER**

Fri.-Sun., April 11-13 **JOANNA CAZDEN**

Tues., April 15 **PIERRE BERSUSAN plus PRESTON REED (adv. tix. avail.)**

Thurs., April 17 **DAVE MALLETT plus RICHARD JOHNSON**

Fri.-Sun., April 18-20 **BERT JANSCH**

Tues., April 22 **RUSS BARENBERG TRIO**

Wed., April 23 **DAVID BURKIN and ROBIN BATTEAU**

Thurs.-Sun., April 24-27

LISTEN TO "LIVE PASSIM" EVERY SUNDAY, WHRB 95.3 FM, 3 PM — 5 PM

C LUBS

AHMED'S DISCOTHEQUE (547-9382), 96 Winthrop St., Harvard Sq. Intimate subterranean disco. Belly dancing Wed.

ALAN'S TRUCK STOP (388-0881) Rtes. 495 & 150, Amesbury. Country music. TUES: live radio show.

THE ANK (247-9548) 835 Beacon St., Boston. Live music, disco FRI-SAT.

ART ANK COFFEE HOUSE (625-9090) 46 Holland St. Somerville. Live entertainment each FRI, homemade snacks. April 4: Diane Taraskiewicz; Mime Jaxson Gillman.

AURORA COFFEE HOUSE (281-0756) 169 E. Main St., Gloucester. Listening room, light comestibles, entertainment each FRI-SAT. April 4-5: Bob Holmes.

AVENUE, 1924 Mass. Ave., Cambridge (354-4500). Entertainment nightly.

BACK ROOM at the Idler, 123 Mt. Auburn St. Harvard Square (492-9639). No cover, folk, jazz, and blues. Cbffee house. Sun: Vicki Jacobs, M: Hoot.

BOSTON-BOSTON, (262-2424) 15 Lansdowne St. Sophisticated sound and lighting show; snow and fog machines; Boston's largest disco dance floor.

BUDDIES (262-2480) 733 Boylston St., Boston. Disco and lounge. Gay info center 9 pm-1 am.

BUNNATTY'S 186 Harvard St., Allston (254-9804). Large dance floor and separate game room. \$1 cover.

CANTONE'S, 69 Broad ST., Boston (338-7677). New wave. M: Lous Miami and the Kozmetik.

CASEY'S TOO (925-9850) 247 Nantasket Ave., Hull. Live music.

THE CLUB, 823 Main St., in Cambridge, (491-7313). Cocktails and boogeying to live rock.

CLUB CASINO ((603) 926-4542) Hampton Beach, N.H. Live sounds, disco, top name acts.

CLUB SYMPHONY (267-5332 or 266-0039) 280 Huntington Ave., near Gainsboro-St. Jazz each Th-F.

THE CROSSROADS PUB, 495 Beacon St., Boston. (262-7371). Th: Bob Lazaroff.

CROWN & ANCHOR (487-1430) 247 Commercial St., Provincetown.

CYRANO'S (254-0003) 200 N. Beacon St. Brighton. Th: Live country rock.

DAISY BUCHANAN (247-8516) 240a Newbury St. Small Club, no cover or dancing.

DARTS (536-6560) 271 Dartmouth St. Disco.

DING HO (661-7700) 13 Springfield St., Inman Sq., Camb. Lotsa comedy.

DOYLE'S (524-2345) 3484 Washington St., J.P. Local Sounds.

ED BURKE'S, 808 Huntington Ave., Boston (566-9267). Live Music Fri-Sat.

ELIOT LOUNGE, (262-5155) Mass. and Comm. Aves., Boston, features live music, no cover or minimum and a fine crew of marathoners.

FLOWER GARDEN CAFE (367-5924), N. Quincy Market Bldg. Fine food and music nightly.

FRANK'NSTEIN'S, Mass. Ave. at Newbury Street. Films shown nightly at 9 pm.

FNOLICS, Salisbury Beach (465-8400). Rock 'n' Roll ballroom, casual dress.

GATSBY'S, Park Square, Boston (247-8848). Small casual pub, no dancing or cover.

GLADSTONE'S, 1239 Comm. Ave., Allston (254-9588). Fine audibles nightly.

GREAT SCOTT, (566-9014) 1222 Comm. Ave., Allston.

HONEY LOUNGE (536-3136) 909 Boylston St., Boston. New Wave.

GROUND ROUND, in the Prudential Center (247-2500). No cover or minimum.

INN SQUARE MEN'S BAR, ladies invited, 1350 Cambridge St., Camb. (491-9672). Entertainment nightly.

JACKS, (491-7800). 952 Mass. Ave., Camb. Out-taste tunes nightly.

JABON'S (262-9000) 131 Clarendon St. Disco, dining, piano bar. Dress code. F at noon: Jazz

Uncle Sam's

Lounge and Game Room Open Nightly
THE SCHEDULE

Sat., March 29 **DEAD END KIDS RECKLESS AMERICAN TEEN**

Sun., March 30 **A & M Recording Artists (Call For Information)**

Thurs., April 3 **Zachariah Special Blue Sky Recording Artists with special guests (Call For Information)**

Fri., April 4 **Sass with special guest**

Sat., April 5 **Mercury Recording Artists OAK with special guest BREAKDOWN**

Sun., April 6 **Local Talent Night THE SPORES BREAKDOWN**

Coming Fri., April 11 **SHANE CHAMPAGNE**

Awesome sound & lighting system and largest dance area in New England
296 Nantasket Ave., Nantasket Beach
Positive I.D. required for alcoholic beverages. Dress casually, but proper.
Information — 925-2585

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Big Band Sound
One night only.
MONDAY, MARCH 31
8:00 p.m.
Admission: \$5.00 floor
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Scotch 'n Sirloin

77 N. Washington Street off Causeway Street near Boston Garden and Government Center
723-3677



rock & roll

Wed., April 2 **LARRY FLINT BAND**

Thurs., Fri., & Sat., April 3, 4, & 5 **CABIN FEVER Country Rock**

JAZZ

Sun., March 30 **JEFF FRIEDMAN ORCHESTRA**
Mon. & Tues., March 31 & April 1 **LAVA**

Happy Hour till 8
Two-for-One 1st Round!
Free admission till 9:00 with this ad

You and Your Friends are Invited to

Mister McNasty's

Rock and Roll and Jazz Bar
88 Queensbury St. (in the Fenway) Boston
(corner of Kilmarnock & Queensbury)
8 p.m. - LIVE ENTERTAINMENT
536-2509

ROCK 'N ROLL WED. thru SAT. JAZZ SUN. thru TUES.

Continued on page 32

CLUBS

NEW!

the club

823 Main St.
Central Square
Cambridge
491-7313

Wed., April 2
**GENERAL FOODZ
SETH**

Thurs., April 3
**MAD ACTOR
THE SODS**

Fri., April 4
**BREAKDOWN
& special guests**

Sat., April 5
**ROXX
SUDDEN URGE**

REMEMBER!
EVERY WEDNESDAY
NIGHT IS
2 FOR 1
ON MIXED DRINKS!

Coming Attractions
April 13
GRATEFUL DEAD
live on tape

GAMEROOM
UNDER 20 ADMITTED
BUT YOU NEED AN ID TO
DRINK
AVAILABLE FOR
PARTIES

MATT TALBOT'S

corner of Berkeley
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"Aibrearhn anahieatan!"

(An Irishman's way of
saying "April Fool!")

MUSIC & MADNESS NIGHTLY

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247 Nantasket Ave., Hull
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Thurs.-Sat.
**EASTERN STANDARD
TIME**

Thurs. Nite
**No Cover
Loose Ladies Night
All Ladies' Drinks 30c
8-10 pm
Beer Blast for Everyone
Every Night
Draft Beer 30c 8-10 pm**

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DIRTY DOG BAND

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Enjoy Great Chinese food?
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Delivery Service Available - Boston AKU-AKU only
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4 p.m. - 3 a.m. daily
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Luncheon Specials Served Daily

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BEAT INFLATION BY SAVING 50% & MORE ON
QUALITY RECORDS FROM OUR STORES.
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Dance music for all tastes
A SPECIAL EVENT
for the benefit of the
Greater Boston Chapter Leukemia Society of America
Dress according to your favorite musical eras
(zoot suits, etc)
HOSTED BY WCVB-TV's Frank Avruch

533 Commonwealth Avenue * Boston
Tuesday, April 8 from 8 pm
\$3.00 Admission
to benefit the Leukemia Society

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Continued from page 31

jam sessions.
JASPER'S (625-4975) 379 Somerville Ave., off Union Sq., Somerville. Live sounds.
KING'S ROW I, (261-3532) Brookline Ave. at Fenway Park. Live music, dancing nightly.
KING'S ROW II, (254-0710) at Sammy White's Brighton Bowl, 1600 Soldiers Field Rd. Brighton.
THE LIVING ROOM (401-521-2520) 372 Westminster St., Providence. Rock and new wave. TU: Outrage, Sun: The Beagles.
LULU'S, (423-3652) 3 Appleton St., Boston. New Orleans bordello atmosphere with creole cooking. Sun: Horace Silver, M-TU: Aerial plus Mary Watkins, W-Sun: Bill Evans Trio.
LUNASEA (822-0343) Rte. 140, Tauton.
MAGOO'S SALOON, 1391 Washington St., West Newton (527-9553). Open noon to 1 am, casual dress.
MAIN ACT, 830 Lynnway, Lynn (581-5555). New England's largest concert club with upstairs space for the under-20's on weekends. Free parking. Th: Axes, Sat: James Montgomery Band, The Spores.
MATT TALBOT'S, (338-9089) 77 Berkeley St., Boston. Live music.
MCMAHON'S LOUNGE (782-5060) 386 Market St., Brighton. Entertainment nightly.
ME AND THEE COFFEE HOUSE (631-1215) at the Unitarian Universalist Church, 28 Mugford St., Marblehead. Open FRI nights. April 4: Gloucester Hornpipe and Clog Society.
MICHAELS PUB 52-A Gainsborough St. Boston (247-7672). Jazz nightly.
MODERN TIMES CAFE (354-8371) 134 Hampshire St., Camb. Live music each Tu, Th-F, films each SAT at 9 pm and SUN at 7:30 pm.
MOLLY'S (783-2900) 161 Brighton Ave., Allston. FRI-SAT: Pogo A Gogo (dance to rock and New-Wave).
MY PLACE, 266 Commercial St. on the waterfront (742-3922). No cover or minimum. Live sounds FRI-SAT, jazz.
NAMBLESS COFFEEHOUSE, 3 Church St., Cambridge (864-1630). No charge for anything.
NARCISSUS (536-1950) 533 Comm. Ave., Kenmore Sq. Disco, computerized neon lighting, 3 dance floors.
NEW RISE CLUB (876-8297) 485 Mass. Ave. Central Sq., Camb. Music, dance, disco & new wave W-Sun. Bar, game-room, large dance floor, restaurant.
NICK'S (482-0930) 100 Warrenton St., Boston. Dining, dancing, drinking.
OXFORD ALE HOUSE, (876-5353), 36 Church St., Harvard Square (behind the Coop).
PAPILLON, (566-8495), 1353 Beacon St., Brookline. Light eats, beer and wine.
PARADISE, 969 Comm. Ave., Allston. 254-2052. Boston's newest and biggest. Sun: Flora Purim & Airta, T-W: David Johansen, The Rings, F: Atlantics, Sat: Human Sexual Response, Lou Miami & The Kozmetix.
PASSIM, (492-7679) 47 Palmer St., Harvard Sq. Good music, fine grub. W: Spider Bridge, F-Sun: Do'A.
PEASANT STOCK (354-9528) 421 Washington St., Somerville. Dinner and music. Sun, Mar. 30 at 4 pm: Emmanuel Wind Quintet. Tu: Present Mirth, W: Jane Lewis.
PHOENIX COFFEE HOUSE (289-6090) 7 Washington St., Malden. Music, movies, eats.
FLOUGH AND STARS, (492-9653) 912 Mass. Ave. in Camb. Fine folk, exotic bevies; live sounds Sunday and Tues.-Thurs. each W: Crockett.
RANCH HOUSE (834-9149) 222 Canal St., Green Harbor, Marshfield. New Wave.
POON'S, 414 Comm. Ave., Boston (262-6911).
THE RAT, (247-7713) 528 Comm. Ave., Boston. New-wave, Punk sounds.
RED COACH GRILL, 150 Granite St., Braintree (843-1002). Each Sun: Leon Merlan's 14 Piece Big Band.
RILEY'S BEEF & PUB, 15 New Chardon St., Gov't Center (723-8089). Jazz, disco, funk.
ROLLER EMPORIUM (262-6132) 145 Ipswich St., Boston (formerly Spinoff). New Wave, rock and disco to skate to.
RYLES, (876-9330) Inman Square, Cambridge. Live jazz sounds nightly.
SAINTS BAR, 112 Broad Street, Boston. All women welcome, come and dance. For directions call Women's Center, 354-8800.
SANDY'S JAZZ REVIVAL (922-6954, 7515) 54 Cabot St., Beverly. Jazz club. Sat: Grand reopening with the Widespread Depression Orchestra.
SATCH'S (266-2929) 4 Stanhope St., Boston. Tu-Sun: entertainment, no cover. Tu: Vivian Cooley, W-Th, S-Sun: Noelette Leader, F: Coy Shockley and Roots.
SIR HARRY'S (338-7979) 18 Oliver St., Boston.
SOMEWHERE (423-7730), 295 Franklin St., Boston. Women's bar, disco, no cover weekdays.
SPEAKEASY (354-2525) 24 Norfolk St., Central Square, Cambridge. Fine artists nightly.
SPIT (262-2437), 13 Lansdowne St., Boston. Dance to new wave, rock, and reggae. Open FRI-SAT from 10 pm-1:37 am, \$4. F: Oedipus is the DJ, Sat: Tony V.
STUDLEY'S, corner Beacon and Kirkland Sts. on Camb.-Somerville line (354-9145).
SUNFLOWER, 22 Boylston St., Harvard Sq. Jazz seven nights a week. Each Sun. from 3-4 pm: Live radio broadcast on 'CAS'.
JONATHAN SWIFT'S, 30 Boylston St., Harvard Sq. (661-9887). Entertainment nightly. Tu: Eight-to-the-Bar, W: Robert Ellis Orrall, Th: Midnight Traveler.
THE TAM, 1648 Beacon St., Brookline (277-0982). Food, drink and live music.
THACKERAY'S (762-2555) Rte. 1, Walpole Mall. Entertainment nightly.
TEN-O-SIX (731-0254) 1006 Beacon St., Brookline.
1369 CLUB, (491-9625) 1369 Cambridge St. in Inman Sq., Cambridge. Live jazz seven nights a week from fine local groups. Price is right, no cover.
UNCLE SAM'S (925-2585) 296 Nantasket Ave., Hull. Great Sound, lighting, dance floor.
UNDERGROUND (566-8577) 1110 Comm. Avd., Allston. A new club showcasing local new-wavers.
UP FROM UNDER COFFEE HOUSE (491-6930) at Red Book, 136 River St., Central Sq., Camb. Open SUN at 3 pm.
WALTER'S, 1700 Beacon St., Brookline (566-3469). Razz and show tunes nightly.
WHO'S ON FIRST, 19 Yawkey Way, Boston. Live

Music.
WINE CELLAR (536-7862) 524 Comm. Ave., Kenmore Sq., Boston. Live jazz each Tues-Sat.

DANCE

PARTICIPATION

FOLK DANCING info, Call the Folk Arts Center of New England at 862-7144.
FOLK DANCING happens each FRI from 8:15 to 11 pm for beginners, and each THURS at the same time for the more advanced, at the First Baptist Church, 5 Magazine St., Central Sq., Camb. Admission \$2, \$1.50 for students.
DANCE FREE provides an alternative dancing space for those who are just not cut out in the disco mold, with all kinds of music, no smoking, and no alcohol each WED at 7:30 pm at the Christ Church, Zero Garden St., Harvard Sq., Camb. (491-4195). Donations are usually asked for at the door.
INTERNATIONAL FOLK DANCE evenings can be enjoyed each TUES at 8 pm at the Walker Building, Marlborough (481-8104). Admission \$1-\$2. April 8: Folk Dance with the Taylors.

PERFORMANCE

RAMON DE LOS REYES SPANISH DANCE THEATER, perform SAT, April 5 at 8 pm at the Brockton High School Auditorium, 470 Forest Ave., Brockton (580-7587). Tix \$4-\$5.
DOROTHY HERSHKOWITZ AND DANCERS present "From the Great Green Room" SUN, April 6 at 2 pm at the Newton Arts Center, 61 Washington Park, Newtonville (984-3424). Admission \$2.50.

LLECTURES

ART SANDWICHED-IN are gallery talks during lunchtime (12:15 pm) with free dessert and coffee each FRI at the Institute of Contemporary Art, 955 Boylston St., Boston (266-5152). Tix \$1.25. April 4: "Stethheimer & the Social and Intellectual Milieu of the '20s and '30s."
COMMUNITY CHURCH OF BOSTON (266-6710) sponsors talks each SUN at 11 am at BU's Morse Aud., 602 Comm. Ave. FREE. Mar. 30: Sidney Lens comments on the question: "Are we Headed for Nuclear War." April 6: "The Free Spirit and Responsible Freedom."
HOLISTIC HEALTH LECTURES happen each MON at 7:30 pm at Interface, 63 Chapel St., Newton (& 1/2 + 1/2 = 1) (Tix \$5. Mar. 31: "An Overview of Holistic Medicine."
ETHICAL SOCIETY (267-2049) 5 Comm. Ave., Boston, sponsors lectures each SUN at 11 am. FREE. March 30: "Revolution in the Third World... or why Do they Hate us in Iran?"
PEACE PRIORITIES IN THE '80S is the topic of a series every second THURS at 8 pm at the First Parish Church, 3 Church St., Harvard Sq., Camb. (661-6130). Tix \$2. April 10: Harvey Cox and Jeanne Gallon focus on "Religious Initiatives to Move the Country."
ABOUT OUR BODIES is about women's health issues each THURS at 7:30 pm at the Cleveland School, 11 Charles St., Fields Corner, Dorchester Donation \$1. April 3: Breast Self-Examinations.
GEORGES BANK: PAST, PRESENT, AND FUTURE is the topic each THURS at 7 p.m. at the New England Aquarium (495-4024). FREE. April 3: "International Law & the Georges Bank Fishery."
THE PAST AS PROLOGUE is the subject each WED at 8 pm at the Museum of Science (723-2500). FREE. April 2: "Earth in Space and Time."
EXERCISE, HEALTH AND NUTRITION are commented on every other TUES at 7:30 pm at the BBN-Jewish Community Center, 50 Sutherland Rd., Brookline (734-0800). Tix \$1. April 15: "Exercise and Cardiovascular Fitness as We Grow Older."
FOGG ART MUSEUM (495-4544) 32 Quincy St., Camb. features lectures about the Harvard collections each THURS at 5 pm. Tix \$3. April 3: William Bond.
FOREIGN FOCUS SERIES takes place every second WED from 11:45 am to 1 pm (lunch available or BYO) at the World Affairs Council 22 Battery March St., Boston (482-1740). Tix \$2.50. April 9: "Afghanistan-Country in the Spotlight."
THE SEVENTIES: A DECADE IN REVIEW, an analysis of arts accomplishments, is discussed each TUES at 7:30 pm at the ICA, 955 Boylston St., Boston (266-5152). April 1: "Super Realism in the Seventies."
BLACKSMITH HOUSE sponsors lectures each TUES at 8:15 pm and each THURS at 10:30 am at 56 Brattle St., Camb. (547-6789). Admission \$1. April 1: "Canadian Rockies Revisited." April 3:
BEN BRADLEE, executive editor of the Washington Post, comments on "The Judgement to Publish" MON, Mar. 31 at 8 pm at the Kennedy School, 79 Boylston St., Camb. FREE.
ISAAC ASIMOV talks about "The Writer in Society" WED, April 2 at 7:45 pm at the Boston Public Library. Rabb Lecture Hall, Copley Sq., Boston. FREE.
DOUGLAS COSTLE, administrator of the EPA speaks WED, April 2 at 8 pm at the Kennedy School, 79 Boylston St., Camb. FREE.
HOW ARE THE HAZARDOUS WASTES DISCOVERED IN WOBURN AFFECTING ITS CITIZENS AND THOSE OF NEIGHBORING COMMUNITIES? A public forum on this question takes place TUES, April 1 at 7:30 pm

at Trinity Church, 535 Main St., Woburn. FREE.
ROSAMOND PURCELL "Mind Over Matter" in photography WED, April 2 at 4:30 pm at MIT, Creative Photography Lab, 120 Mass. Ave., 3rd floor, Camb. FREE.
PAUL RUTTENBERG talks about "On Painting WED, April 2 at 8 pm at Harvard's Carpenter Center, 24 Quincy St., Camb. FREE.
THE ROLE OF MARKETING IN TODAY'S BUSINESS is the topic WED, April 2 at 4 pm at BU, 685 Comm. Ave., room B-12, Boston. FREE.
FEMINISM, MILITARISM AND THE DRAFT is the topic for Ellen Cantarow and Karen Lindsey THURS, April 3 at 7:30 pm at Mobilization for Survival, 13 Sellers St., Camb. (354-0008). FREE.
DR. CAML PFEIFFER talks about trace mineral metabolism SAT, April 5 at 8 pm at the Trinity Baptist Church, 115 Mass. Ave., Arlington. FREE.
SCULPTURE, PAST AND PRESENT is the subject for a panel of six sculptors April 6 at 4 pm at the Copley Society, 158 Newbury St., Boston (536-5049). FREE.

MISC.

BOSTON CAMERA CLUB meets each MON at 7:30 pm at the First Presbyterian Church, 32 Harvard St., Brookline (731-1953). FREE.
BOSTON SCRABBLE PLAYERS CLUB meets each MON from 6:30 to 9:30 pm at the Jackson Mann Community School, 500 Cambridge St., Allston (the club is closed on all school holidays and snow days). Players are ranked, prizes awarded for highest scores, and refreshments served. Admission \$1.
FREE HOME MOVIE CLINIC, for anyone who needs help with their equipment, happens the third WED of each month from 7 to 10 pm at the Boston Film/Video Foundation, 39 Brighton Ave., Allston (254-1616). FREE.
KENYON MARTIN offers an evening of mime SAT, April 5 at 8 pm at the Blacksmith House, 56 Brattle St., Camb. (547-6789). Tix \$4.

MUSIC

CLASSICAL

CHAMBER ORCHESTRA OF THE COMMONWEALTH gives its premiere concert, including works of Handel, Grieg, and J. S. Bach, SUN, Mar. 30 at 4 pm at the Longy School of Music, One Follen St., Camb. FREE.
THE CRUCIFIXION, by Sir John Stainer, is sung by the Trinity Choir SUN, Mar. 30 at 7 pm at Trinity Church, Copley Sq., Boston. FREE.
BU CHORUS sings Bach's b Minor Mass with the help of the BU Symphony Orchestra MON, Mar. 31 at 8 pm at the BU Concert Hall, 855 Comm. Ave., Boston. FREE.
LIEDERKNEIS presents an evening of vocal chamber music MON, Mar. 31 at 8 pm at the Longy School of Music, One Follen St., Camb. (876-0956). FREE.
CHRISTOPHER KRUEGER, flute, performs works of Davidovsky, Prokofiev, and others, with guest artists TUES, April 1 at 8 pm at the Longy School, see address above. FREE.
CHRISTOPHER O'NEIL gives a piano recital THURS, April 3 at 8 pm at the French Library, 53 Marlborough St., Boston (266-4351). Admission \$2.50.
DEBBIE AND SUZANNE SOBOL play duo piano THURS, April 3 at 8 pm at the goethe institute, 170 Beacon St., (262-6050). FREE.
MOWRY PEARSON, violin, and **DRABANA BAJALOVIC**, feature works of Copeland, Beethoven, and others THURS, April 3 at 8 pm at Jordan Hall (262-1120). FREE.
MANDEL & HAYDN SOCIETY perform Bach's St. John Passion FRI, April 4 at 8 pm at Symphony Hall (266-1492). Tickets \$5-\$13.50.
BOSTON SYMPHONY ORCHESTRA, under the direction of Vladimir Ashkenazy, and with soloist Joseph Silverstein, perform works of Sibelius and Tchaikovsky FRI, April 4 at 2 pm and SAT, April 5 at 8 pm at Symphony Hall (266-1492). Tix \$4-\$16.
DAVID SIEGEL, violin, and **SUSAN ALMASI MANDEL**, piano, perform works of Mozart and Franck FRI, April 4 at 8 pm at the First and Second Church, 66 Marlborough St., Boston. Admission \$2.
PHAUST, an opera by local composer Tony Schemmer, is staged FRI-SAT, April 4-5 at 8 pm at Sanders Theater. Tickets \$2.50-\$6.
VANDALL CHAMBER PLAYERS perform piano and wind quintets of Mozart and Beethoven SAT, April 5 at 4:30 pm at Harvard's North House, Holmes Hall, 58 Linnaean St., Camb. FREE.
ANTHEM and LIVEDAK feature a concert of medieval, Renaissance, and American music for Easter SUN, April 6 at 3:00 pm at the Chapel of St. Mary and St. John, 980 Memorial Drive, Camb. (495-4585).

POP, ETC.

MARY WATKINS and **RASHIDA SHAH** perform in a benefit for the New England Women's Symphony SUN, Mar. 30 at 8 pm at Jordan Hall. Donation \$7.50.
ENSEMBLE GARUDA play jazz SUN, Mar. 30 at 6 pm at Emmanuel Church, 15 Newbury St., Boston. Donation \$2.50.
THE MAPS, MISSION OF GUAMA, COUNT VIGLIONE'S LOVE AND FLAME, SOMEONE AND THE SOMEBODIES, and **V** perform in a benefit con-

Continued on page 34

at Michael's Pub

Sun., March 30 **TONY NOTERFONZO & THIS TIME NOW**
 Mon., March 31 **THE FRINGE**
 Tues., April 1 **GREEN SCREAM**
 Wed., April 2 **Anti-Nuclear Benefit STAN STRICKLAND with SEMENYA McCORD LOUIS PORTER QUARTET**
 Thurs., April 3 **MIKE STERN & guests**
 Fri. & Sat., April 4 & 5 **BILLY THOMPSON**

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 Original Blend of Jazz and Rock
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 New England's Finest female impersonators

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 7 nights a week
 Two Shows nightly starting at 9:00 p.m.

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 *FIRST IN TOWN WITH IMPORT LP'S + SINGLES
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 *LOCAL SINGLES

268 Newbury St.

1369 JAZZ CLUB

Sun., March 30 **GROVER ELVIN MOONEY & MOON UNIT**
 Mon., March 31 **JILL ROMANOW QUARTET**
 Tues., April 1 **BOB KAUFMAN - KENNY CERVANKA**
 Wed.-Sat., April 2-5 **CON-BRIO featuring Gerry Bergenzi**

1369 Cambridge St., Inman Square, Cambridge 491-9626

The Sunflower
 restaurant & jazz club
 22 boylston st., cambridge 864-8450

DOWNSTAIRS
 Sun. & Mon., April 30 & 31 **KEVIN EUBANKS QUARTET**
 Tues., April 1 **KATIE ROBERTS GROUP**
 Wed., April 2 **KEN HOLLMAN QUINTET**

Thurs., April 3 **THE SHELLY ISAACS BAND**
 Fri. & Sat., April 4 & 5 **RASHIDA SHAH**

UPSTAIRS
 Sat. Lunch & Sun. brunch noon till 3
 Sat., April 5 **DAVE KING**

Headliners North
 (603) 889 8844
 in Railroad Square Nashua, N.H.
 Only 40 minutes from Boston
 Take exit 7E off Route 3
 Next to Chart House Restaurant

Tues. April 1 **BALLOON**
 with special guest **THE MEETINGS**
 Wed., April 2 **LUNA**
 Thurs.-Sat., April 3-5 **THE BRANCH BROTHERS**
 Mon. & Tues., April 7 & 8
 Every Sun., Mon. & Tues.,
 Free feature length movies
 Call for info

Wed., April 9 **MIDNIGHT TRAVELER**
 Thurs.-Sat., April 10-12 **ACES & EIGHTS**

INN-SQUARE MEN'S BAR

Ladies invited
 1350 Cambridge St. Inman Sq.
 Cambridge 491-9672

Sundays **Paul Rishell Band**
 Mon. & Tues., March 31 & April 1
DEVON SQUARE

Wed. & Thurs., April 2 & 3

Fri. & Sat., April 4 & 5
THE RINGS T.M.
 Every Sunday 3-6
STAGE FRIGHT SHOWCASE
 with your host
CHAMPAGNE CHARLIE

THE IDLER'S BACK ROOM
 492-9639
 123 MOUNT AUBURN HARVARD SQUARE

Sun., March 30 **VICKI JACOBS**
 Mon., March 31 **HOOT**
 Tues., April 1 **STANLEY MATIS**
 Wed., April 2 **CAROL GOODMAN**
 Thurs., April 3 **RICHARD GEHRTS**
 Fri. & Sat., April 4 & 5 **PAUL GEREMIA**

SAMMY'S PATIO LOUNGE
 Thursday Nite's
BONG SHOW
 Amateur Talent Wanted
\$25.00 1st Prize
GRAND WINNER—\$500.00
 Sunday Nite's
ELVIS SHOW
 Starring
Steve Tello
 63 Blvd. Revere,
 284- 9612

The Tam

Sun., March 30 **BLUE LIGHTS**
 Tues. April 1 **HEIDI & THE SECRET ADMIRERS**
 Wed. April 2 **ROBIN RIGHT**
 Thurs. April 3 **11th HOUR BLUES BAND**
 Fri. April 4 **THE WALKER BAND**
 Sat. April 5 **REEVE LITTLE**
 Sun. April 6 **TAPPIN' AT THE MET**

Tel: 277-0982
 1648 Beacon St. Brookline
 Food, Drink and Music

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 25 MIN. FROM BOSTON

Wed., April 2 **HANGING WOMEN CREEK**
 Thurs., April 3 **THE BOB COLSON BAND**
 Fri., April 4 **BEAVER BROWN**
 Sat., April 5 **STOVALL BROWN**
 Coming April 9 **B. WILLIE SMITH**
 April 11 **HUMAN SEXUAL RESPONSE**
 April 18 **JAMES COTTON**
 April 26 **RICK DANKO & RICHARD MANUEL**
 (from THE BAND)

The RED BARN
 Rte. 9 Westboro
 366-1362

Wed., April 2 **REPRISE**
 Music of the 60's

Thurs., Fri., & Sat. April 3, 4 & 5
NORTHEAST EXPRESSWAY

Sun., April 6 **LIAR**

Every Tues.
Contemporary JAZZ
 with **SYNERGY**
 in the **CANE RIDGE SALOON**

THE MAIN ACT
 at
the Harbour House
 830 Lynnway Rt. "A" Lynn
 (617) 592-2774 — Minutes From Downtown Boston — Free Parking

Sun., Mar. 30 **CRYSTAL THE SODS**

Tues., April 1 **ROXX SUDDEN URGE**

Wed., April 2 **RED TAPE**
 Free admission with college ID

Thurs., April 3 **AXES ANTARES**

Fri., April 4 **Rounder Recording Artists**

NRBQ
 featuring **THE WHOLE WHEAT HORNS**
 with special guests
THE MEMPHIS ROCKABILLY BAND
 and **THE DUKE ROBILLARD BAND**
 tickets \$3.50 advance \$4.50 day of show

Sat., April 5

THE JAMES MONTGOMERY BAND
 with special guests **THE SPORES**

Tues., April 8 **BROKEN IDOLS**

Wed., April 9 **ROBERT ELLIS ORRALL**
 with special guests **THE MIRRORS**

Thurs., April 10 **LUNA**
THE RINGS tm
THE THRILLS

Entertainment begins 9:30 p.m.
 Proper I.D. Required
 for Purchase of Alcohol
 *Tix available from Strawberries
 Hub Out of Town & Open Door

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 Corner Harvard & Comm. Ave.
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Every Sunday **THE RON LEVY BLUESMAN BAND**

Every Monday **ZAITCHIK BROS. BAND**

Every Tuesday **MICHAEL & MATT ZAITCHIK**
 acoustically

Wed. & Thurs., April 2 & 3
 Rock and Roll Music
 with guest D.J.s
 Thurs. **JAMES PETRILLO**

Fri., April 4 **MARK DANA BAND**

Every Saturday **HEIDI & THE SECRET ADMIRERS**

Coming
 Fri., April 11 **NATURAL BOOGIE**

Fri., April 18 **BUDGET SYMPHONY**

Fri., April 25 **MARK DANA BAND**

Fri., May 9 **MEMPHIS ROCKABILLY BAND**

Listen to WBCN & WCOZ for the Zaitchik Bros. recording of "Car Trouble."

BEAT THE GAS CRUNCH!

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Chef Chandler's cooking
Nightly 7 pm til 2 am

Sunday Jazz Brunch & Jam session. Musicians & dancers invited to sit in. From 12 noon.

Sat. & Sun., March 29 & 30
HORACE SILVER QUINTET

Mon. & Tues., March 31 & April 1
SPECIAL
Featuring Women in Jazz with
AERIEL plus MARY WATKINS

Wed.-Sun., April 2-6
BILL EVANS TRIO
with **MARK JOHNSON & JOE LA BARBERA**

Coming!!
April 9-13
JOE WILLIAMS

Mr. C's Rock Palace
111 Thorndike St., Lowell, Ma.
459-3097
18 y.o. welcome. Positive proof of age to purchase alcohol.

Sun., March 30
SOUTHERN ROCK NIGHT

99¢ Jack Daniels & Southern Comfort

Thurs., April 3
BEER BLAST NIGHT
NIGHT SHIFT
25¢ Draft Beers
50¢ Vodka Drinks

Fri., April 4
THE SCRATCH BAND
with special guest
HAYWIRE

Sat., April 5
THE BEAGLES
with special guest
THE GENTLEMEN

Sun., April 6
SOUTHERN ROCK NIGHT
FRANKLIN LIMESTONE BAND
99¢ Jack Daniels & Southern Comfort

Thurs., April 10
BEER BLAST NIGHT
THE BLUES COUSINS
with **J. J. KING**
& **THE SILVERTONES**
special guest
STRIDERS WRATH
25¢ Draft Beers
50¢ Vodka Drinks

Fri., April 11
THE MEETINGS
JON BUTCHER AXIS
SETH

Sat., April 12
RENEGADE
with **CRUISER**

Coming April 24
Only Boston Appearance

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Advance tickets available \$3.50

THE UNDERGROUND

Mon., March 31
THE NEATS BOYS LIFE

Tues., April 1
Private party invitation only

Wed., April 2
THE TRADEMARKS THE ORDINARY MEN

Thurs., April 3
LA PESTE ARTHUR SLICK & THE NICE GIRLS

Fri. & Sat., April 4 & 5
VINNY THE MARSHALLS

Su., April 6
GENERAL FOODZ
with special guests

1110 Commonwealth Ave.
Allston, MA
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Bunratty's
Boston's best music - nightly
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Sun., March 30
PANDA

Mon., March 31
Zachariah

Tues., April 1
featuring
LIP
with **NIKI AUKEMA**

Wed., April 2
FRANCE

Thurs., April 3
SEABIRD BAND SHUFFLE SHOUTERS

Fri., Sat. & Sun., April 4, 5 & 6
LIMERICK ROAD BAND
plus **WILD OATS**
CONNIE DENNING
ANN ENGLISH

Sunday benefit for the Rape Crisis Center

Sunday afternoon Chance Langton
Talent Search 4-8

POSITIVE I.D. REQUIRED

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Every Wednesday night
2 drinks for the price of 1
with live rock bands

Sat. & Sun., March 29 & 30
LUNA

Wed., April 2
THE LONERS
with
JUNK MAIL

Thurs., April 3
RAGE

Fri., April 4
THE NEIGHBORHOODS

Sat. & Sun., April 5 & 6
SASS

Thurs. & Fri., April 10 & 11
DEAD END KIDS

Sat. & Sun., April 12 & 13
To be announced

Wed.-Sun. 625-4975

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ROCK & ROLL

Sun., March 30
ADRIENNE STONE
BROKEN IDOLS
GENERAL FOODZ

Mon., March 31
LOU MIAMI & THE KOZMETIX
with
2 X 4's

Tues. & Wed., April 1 & 2
FRANCE BAD HABITS

Thurs., April 3
THE REMAKES (X Real Kids)
with special guests

Fri., April 4
THRILLS
LONELY BOYS

Sat., April 5
SOMEONE & THE
SOMEBODYS
MISSION OF BURMA

Happy Easter

69 Broad St., Boston
338-7677

Thinking ahead



Springtime in Boston is always chock-full of year-end concerts and close-out-the-season events by schools, choral groups, orchestras, you name it. And this year is no exception. Massachusetts College of Art offers up Eventworks '80 for their vernal adieu to the hub. Eventworks is a unique festival of new-wave rock and the visual arts. Artists from California, New York, and Beantown will be appearing during the last three weekends of April (10-12, 17-19, and 24-26), including Julia Heyward and Kulture; the Aides, the Bachelors, Eric Bogosian and the Nips, and Mission of Burma in a dance-party; SNA, Zev; Bound and Gagged; Karole Armitage and Rhys Chatham (picture); and a host of other oddly named people and bands. Series tickets are available for the nine events of events at \$20 (non-series tix are available too). Call 731-2040 for information.

Continued from page 33

cert for the Boston Alliance Against Registration and the Draft, SUN, Mar. 30 at 7 pm at the Modern Theater, 523 Washington St., Boston (426-8445). Tix \$5.

THE PASSION OF JESUS CHRIST ACCORDING TO ST. MARK AND BILLIE HOLIDAY is a "Third Stream Realization" by Douglas Koch SUN, Mar. 30 at 8:30 pm at Emmanuel Church, 15 Newbury St., Boston. Donations requested.

FLY BY NIGHT plays a mixture of funk, jazz, and rock MON, Mar. 31 at 8:15 pm at the Berklee Performance Center. Tickets \$2.

PREFACE TO UNEASINESS: THE STATIONS OF THE CROSS, a music-drama performed by the Mark Harvey Jazz Ensemble and the Northeast Kingdom Puppet Theater, is presented on Good Friday, April 4 at 7:30 pm at Emmanuel Church, 15 Newbury St., Boston. Donations requested.

EXPERIMENTAL MUSIC FESTIVAL happens continuously over a 27-hour period from FRI, April 4 at 8 pm till SAT, April 4 at 11 pm, with works by Riley, Satie, Cage, and others at Harvard's Holmes Hall in North House, 58 Linnaean St., Camb. FREE.

SARAH GREY, JOAN SPRUNG, and IRENE SALETON present traditional ballads, instrumentals, and folksongs from the British Isles and the US SAT, April 5 at 8 pm at the First Congregational Church, 11 Garden St., Camb. (924-4975). Tix \$4.

CONCERNED UNITED BIRTHPARENTS (491-8556) Box 126, Somerville, MA, 02144. A support/activist group for people who have had a child placed for adoption.

THE HEALTH WORKER (547-8009) newspaper for all Boston area hospital and health care workers. Help is needed to write, produce, and distribute the paper.

ASIAN AMERICAN RESOURCE WORKSHOP (864-2603) 27 Beach St., 3rd floor, Boston. Open SAT. for the expression of the Asian American experience through art, culture, and history. Seeking supporters and members.

INFORMATION CENTER FOR INDIVIDUALS WITH DISABILITIES (727-5540, voice, or 727-5236, TTY) 20 Providence St., rm. 329, Boston.

ford. Roller skating. Call for schedules.

ACADEMY OF FENCING (926-3450) 125 Walnut St., Watertown.

BASKETBALL HALL OF FAME (413-781-6500) 460 Alden St., Springfield. Open daily 10 am to 5 pm, with basketball memorabilia galore.

YOVILLE HOSPITAL ROADRACE takes place SUN, Mar. 30 at 11 am; 6.2 miles; through Cambridge. Call 876-4344, ext. 306 for more info.

NATURAL LIGHT/UNICORN NATIONAL DARTS CHAMPIONSHIP the NE regional playoffs are held SUN, Mar. 30 at 1 pm at Freeport Hall, 256 Freeport St., Dorchester (344-8984). Call for entry info.

HANG GLIDING, for the foolhardy, the brave, and the crazy, comes into its own at the Aeolus Flight Training Center, Groton Hills Ski Area, Groton, MA (692-3189). Open Sat-Sun and holidays 9 am-5:30 pm. Instruction, flights, available.

YANKEE SPORTS CAR CLUB sponsors an auto-cross event at Package Machine, East Longmeadow, MA (203-749-6934 or 413-562-4383). The day is SUN, Mar. 30; first car off shortly after noon; register early.

HEALTH PROFESSIONALS RUN, a 4.2 mile course only for medical professionals, begins and ends at the Hyatt Regency, Camb. SUN, April 13 at 10 am. This event is sponsored by the American Heart Assoc. (738-4920). Entry fee \$5.

MOUNTAINEERING CLINIC, conducted by international climber Lou Wittaker, features slides and a discussion of the sport THURS, April 3 at 7 pm at Eastern Mountain Sports, 1041 Comm. Ave., Boston. FREE.

HALE RESERVATION (326-1770) 80 Carby St., Westwood, is a 1,120 acre outdoor education and recreation center offering classes and workshops for everyone.

NOTICES

NOTE: Please consult the classified ads in our Lifestyle section to discover the myriad educational experiences available in the Hub.

CIVIC CENTER AND CLEARINGHOUSE (227-1762) can help you explore career options through volunteer work in ecology, consumerism, health services, advocacy, teaching, tutoring and more. Also career counseling.

MIDDLESEX COUNTY JAIL needs volunteers with knowledge, skills or talent to lead mini-courses for prisoners awaiting trial. Contact Paul Blazar at 729-8030.

DARE FOSTER HOMES, 14 Beacon St., Boston. Rm. 306 is seeking people interested in becoming foster parents. Call 723-3420 day or night.

ONE TO ONE is looking for volunteers to be teachers/counselors to inmates at MCI Concord. Call 275-7831 for info.

BOSTON VETERANS DISCHARGE UPGRADE PROJECT (367-2535) 25 Beacon St., Boston. Call for free, confidential help in upgrading unfair discharges.

MEDIC (272-8000, ext. 243) 5 New England Executive Park, Burlington, helps Vietnamese vets with health care skills with job placement and counseling program.

ANIMAL AID investigates abuses of animal experimentation. Call 731-8708 or 893-3559.

MENTAL PATIENTS LIBERATION FRONT (266-4846) 230 Boylston St., Boston, rm. 204. Weekly SUN night meetings at 6 pm.

MASS. ASSOCIATION FOR THE BLIND (738-5110) needs volunteers to help a blind male adult with recreational activities.

THE BOAT PEOPLE need help, including housing, clothing, furniture, storage space, etc. Call the International Institute of Boston, Indo-Chinese Resettlement Program (536-1081) 287 Comm. Ave., Boston.

CABLE TV ACCESS COALITION (482-6695) works to insure community involvement in the planning of the Boston cable system. Meets second MON of each month at Urban Planning Aid, 120 Boylston St., Boston.

CAMBRIDGE SCHOOLS need volunteers, call for info at 498-9218.

CEASE (Coalition to End Animal Suffering in Experiments) is an all-volunteer organization (933-1528, eves.).

POETRY & PROSE

PHONE-A-POEM (492-1144) features a different poet every two weeks, 24 hrs.-a-day.

CENTRAL SQUARE WRITER'S GROUP meets each MON at 7 pm at the Central Square Library, 45 Pearl St., Cambridge (498-9081). FREE.

CALLIGRAPHY POETS present open readings each TUES at 8 pm at the Community Church of Boston, 565 Boylston St., top floor. FREE.

STONE SOUP POETS read each MON at 8 pm at Sword in the Stone, 15 Charles St., Boston (738-8660). Tix \$1. Mar 31: Open reading, call for info.

AMERICAN FICTION DISCUSSION GROUP meets alternate THURS at 7 pm at the Central Sq. Library, 45 Pearl St., Camb. (498-9081). FREE.

AVENUE VICTOR HUGO presents poetry readings each SUN at 7 pm at the Bookstore, 339 Newbury St., Boston (266-7746).

SPRING POETRY PROGRAM takes place each MON at 8:15 pm at the Blacksmith House, 56 Brattle St., Camb. FREE. Mar. 31: Tim O'Brien.

LOUISE GLUCK reads from her poetry WED, April 2 at 5 pm at BU's School of Nursing, 635 Comm. Ave., Boston. FREE.

SPORTS

NEHSA (New England Handicapped Sports Association) (742-8918) PO Box 2150, Boston 02106. Non-profit organization sponsors regular sports participation, competition, and instruction for the handicapped.

BOSTON SKI & SPORTS CLUB (734-6726) 325 Harvard St., Brookline. Offers members participation in all kinds of sports. Weekly coed volleyball WED, from 7-10 pm at the Newton Armory, 1137 Washington St., West Newton.

HORSEBACK RIDING (696-4250) YMCA Ponkapoog Outdoor Center, Blue Hills Reservation, Canton. Instruction available.

BOSTON AREA BICYCLE COALITION (491-RISE) 3 Joy St., Boston. Non-profit advocacy group to promote safe cycling for transportation and recreation.

BICYCLE REPAIR COLLECTIVE (868-3392) 351 Broadway, Cambridge. Repair, learn to repair, or have your bike repaired.

RIVERWOOD SKI TOURING CENTER (1-297-2257) Box 54, Winchendon, MA 01475, offers 18 miles of groomed trails, equipment rental available, lunches and lodging too.

TENNIS-UP (247-3051) 100 Mass. Ave., Boston, 5th floor. Practice courts with ball machines, group lessons available too.

HAL-A-ROUE (396-4589) 376 Mystic Ave., Med-

TRIPPING

DESIGNED FOR ANOTHER AGE: DECORATIVE ARTS FROM NEWPORT'S MANSIONS are on view through May 4 at the Rhode Island Museum of Art, 224 Benefit St., Providence (Tu-Sat 10:30 am-5 pm, Sun, 2-5 pm). Admission \$5.00-\$1.

HOPKINS CENTER, Dartmouth College, Hanover, NH (603-646-2422) presents the Phillip Glass Ensemble at Spaulding Aud. TUES, April 1 at 8 pm, \$3.50-\$6.50; David Johansen performs THURS, April 3 at Spaulding at 8 pm, \$8.50; The Wuolmei Dance Company of Ghana perform Acquaye's folk opera "Sasabonsam" FRI, April 4 at 8 pm at the Center Theater, \$4-\$6.50.

ANDREW STEVOVICH exhibits his realist oils influenced by Gauguin, Degas, Van Eyck, and others, through April 16 at the Little Center Gallery, Clark University, Worcester (793-7441).

JESSE AND THE BANDIT QUEEN with Jesse James and Belle Starr reliving their escapades in the wild west, is staged through May 4 each THURS and FRI at 8 pm, SAT at 5 and 9 pm, and SUN at 2 and 8 pm at the NE Repertory Theater, 23 Oxford St., Worcester (798-8685).

RANDY STONEHILL presents an evening of music and entertainment THURS, April 3 at 8 pm at Rhode Island College, Roberts Aud. (401-333-1841). Tix \$5.

ANCHE SHEPP is featured in a benefit concert for the UMass Vocal Jazz and Afro-American Music Ensemble THURS, April 3 at 8 pm at UMass, Campus Center Aud. Tix \$3.

WEEKEND WORKSHOP centering on Easter/Passover - Holy Days/Holidays, with music by Voice of the Turtle, happens FRI-SUN, April 4-6 at the Rowe Conference Center, Kings Highway Rd., Rowe, Ma. (413-339-4216).

BOSTON'S HOTTEST NEW ROCK BAND!



APPEARING AT
 April Fool's Day — Main Act
 Sat. April 5 — The Club, Cambridge
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APRIL 11



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LITTLE WALTER
 Wed.-Sun.
MATCH

*casual attire ok



Sun, Mon, Tues.
 Mar 30, 31 - April 1.

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DAVE JACKSON QUARTET
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 with **STAN STRICKLAND** - Mon.
 Tues. & Wed., April 1 & 2
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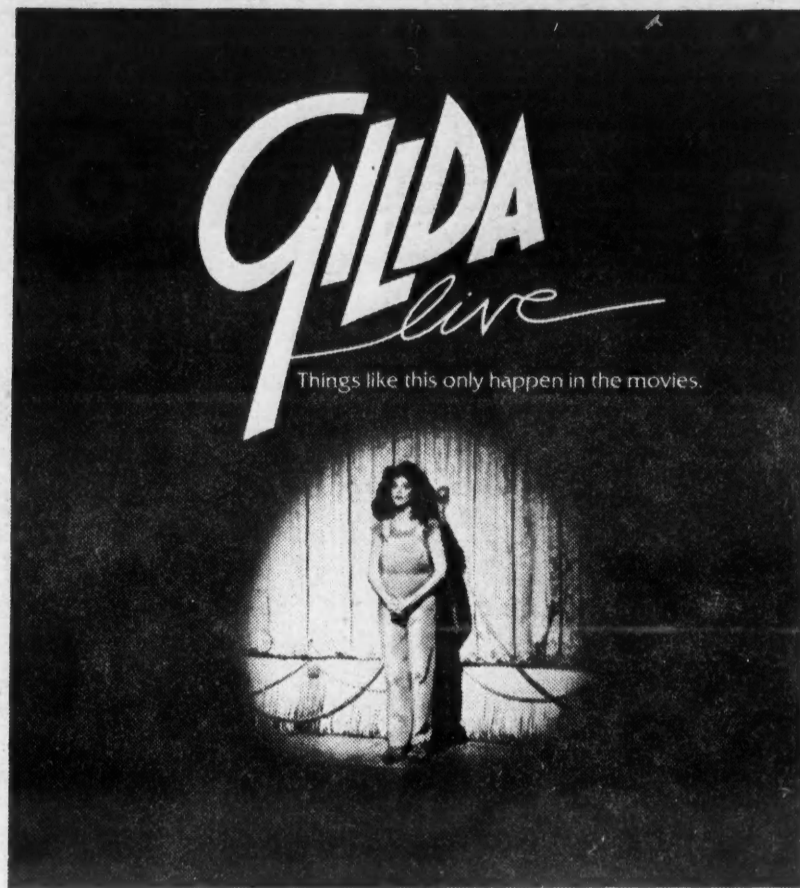
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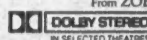
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2
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**BEST
EDITING—Robert Dalva**



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Director of Photography CALEB DESCHANEL
Screenplay by MELISSA MATHISON & JEANINE ROSENBERG
and WILLIAM D. WITTLIFF Based on the novel by WALTER FARLEY
Executive Producer FRANCIS COPPOLA Produced by FRED ROOS
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